Jan. 5, 1965

ISSUE NO. 4 JAN., 1965

CREEPY

JACK DAVIS

Vampires

R. CRANDALL

VOODOO

Joe Orlando

WEREWOLF!

FRANK FRAZETTA

Toth

SUCCESS STORY

AL

LOOKING BACK-AND HEAD

by Ron Fortier

Since most E-alphaians have adopted a title for their feature, I'll call mine - Personally ...

As one who's tried to master (altho you may choose not to believe it) comic book illustration, I must disagree with anyone who slights CREEPY #1 for any reason (i.e. Gambaccini/"Commercialization"). Granting that we all have individual preferences along with our mutual interests, I believe that CREEPY #1 is The Finest work of comic Art since the daze of EC; in fact, that it even excells many seperate issues of the generally superior EC efforts - in spite of admittedly relatively inferior plots. Like the abused TV, comic books are visual, and while exceptional art can carry a comic strip/story despite poor dialog/narrative, the reverse is all but impossible. On pure merits of artwork alone, I challenge any dedicated comic enthusiast to cite a single comic publication which can compare, page for page and panel for panel, with CREEPY #1. And, I knew it the instant I'd seen #1 that it couldn't be done again...as I feared, we're told succeeding issues will be without the inspired impressions of Frank Frazetta, and likely also, genuinely talented Al Williamson...which leaves us only Reed Crandall, who can be seen (tho not as wonderously) in —

The REAL Phony, TALES FROM THE CRYPT, which was supposed to have presented hitherto unpublished art (which CREEPY #1 did). Here, Paul G., is the "commercialized mess designed to milk - combined comic-monster fandoms," and not CREEPY; at least, not #1...and I doubt I'll buy #2 if it has nothing better to offer than Larry Ivie, who's quite adept, but not in the same league as Frazetta & Crandall, as CASTLE OF FRANKENSTEIN #5 would have us believe.

I will concur with Sec'y Gambaccini, however, that any reasoning behind the praise for artwork (?) in DOOM PATROL escapes me. In comparison (which you must to arrive at a justified conclusion) to the many finer things of Manning, Infantino, Wood, Kubert, and - yes, Frazetta and Williamson - "the interior pages (DOOM PATROL) look like they were done with crayons." I try to be broad-minded, but I can't conceive how anyone can appreciate the likes of Kubert (Glen Johnson) and whoever (I don't care to know) smears DOOM PATROL in the same collection.

- and I sold everything (including TOR), in favor of rediscovering EC S-F and Frazetta's THUNDRA. Why? One bright day I opened my eyes and objectively evaluated everything that's been done since the demise of EC, as well as what had been done before...in contrast to what could be done (include anything you like), and suddenly my complete runs (duplicates, etc.) of FA, 3 D, Showcase, MIS, ad infinitum, became all but valueless. I quit getting DC's a year ago....MARVEL's 6 months ago, and I'm loosing hope for what increasingly little GOLD KEY has to offer. Oh, I glance at all of them on rare (very) occasions - just enough to let me know I couldn't honestly vote in the Alley Tally...Not with finer work in newspapers, isolated pocket novels, some of the ED ('BIG DADDY') Both itons, and since CREEPY #1; all of which I strongly feel should be eligible for nomination, and included within the scope of

The ACADEMY, which I've opposed the "Comic Book" restriction (designation and limitation thereof) since it was changed from "Arts & Sciences." Now, altho "Fans & Collectors" is more specific, I would like to say I'm in the ACADEMY OF COMIC ART FANS & COLLECTORS. Just as Donald Duck, Pogo, and Peanuts (among others) are seriously considerable comic-artworks, so are newspaper strips and such illustrated magazines as CREEPY.

LOOKING BACK — AND "The Best is Yet to Come!" AHEAD

TRIP REPORT by RANN Tosh

AS DOES COLLECTING AND ZINE PUBLISHING, FAN MEETS got in the blood - or at least, it has in mine, as well as others I've met. Missing the Ivie/Glut departure from Chicago and the San Francisco S-F Con, I appeased my regret by cramming 3 Coniconclaves (as I prefer to call them) into the month of October, just before leaving for Calif. A Cleveland, O. Meet, attended by comicfans from So. Bend, Ind. and Chicago occurred Oct. 10 (see Once Upon a Wolfman in Trading Post & RB/CC), then, on the 24th, Chicago was visited - and finally So. Bend, on the 31st. Those meets gleaned the loan of Al Almaraz's 8mm movie camera and Bob Butts' tape recorder, a prerequisite of any extended fan meet such as I was about to embark upon.

Accompanying me on the aforementioned Meets, as well as the entire cross-country jaunt, was my 20 yr. old sister, Ann. A 'fringe-fan' at best, she nonetheless found the gatherings interesting and enlightening...not to mention the fun of being Joy Holiday - or at least, appearing in her costume. (You didn't think she was a figment of my imagination, did you?)

Since I've never been able to justify my return to Ohio in March of 1965, I'd long planned the return (again) to Calif., this time to stay. Having sold the bulk of my collection (which's another story) to Bill Thailing in Cleveland, Nov. 3 at 4 p.m. found us ready to leave Van Wert, Ohio. My car, which normally nosed-in (lowered front-end), now 'dragged its tail' under the loaded trunk, back seat, and rear floor. It's amazing what all can be accumulated over the years of collecting, writing, and drawing...as 'twas, I'd destroyed or left behind my early efforts from high school and former Calif. work. Yet, with all this extra weight (in the neighborhood of 1000 extra pounds), I averaged a fantastic 18 miles per gallon along the way by adjusting the carburetion to its leanest flow, and this was a former 8 mpg auto!

8:30 pm found us in Indianapolis to visit Ed Lahmann, first stop en route. As before, Ed & wife Wanda were their wonderfully warm selves, and altho Ed & I correspond frequently and had met before, we were still enthusiastically discussing comics at 3:30 a.m. In spite of my arguments, Ed called his boss to say he wouldn't be in to work the following day. Needless to say, in spite of my arguments, I'm glad he did. In the course of analysing Ed's CYCLOPS (SEC-5 and forthcoming sequels), Ann filmed us together, we cut tapes of the conversation, and still photos were taken. Ed's favorite comic, as it always has been: Alex Raymond's FLASH GORDON - and RIP KIRBY, which I traded him an issue of he didn't have for FF Feature Book (Oops; that's 4-color) #84, which I'll trade for other Raymond work I don't have. Ed's first episode of CYCLOPS is, good as it was, almost mediocre by comparison to the third segment he showed me. Watch this guy, fellow fanartists; he can teach us a few things we should know!

Leaving Indianapolis at 1:30 pm next day, we arrived in St. Louis, Mo. at 9 pm. Having obtained previously thru the mails maps and directions, it wasn't too difficult to locate Roy Thomas, who'd just days before sent out first copies of the truly beautiful AE-7...which naturally occupied floor - and desk - space at his apartment. That first evening there Roy took us to a local night club where he occasionally sings (and very well indeed), and we met guitarist Joe Murphy, someone to look for on the Columbia label soon. As I've cited before, in other Trip Reports, many comicfans are also music fans, and both the Lahmanns and Roy took pride in their record collections. Again, we kept lights burning till after 3 ayem, but since the convenience of sleeping in provided beds or couches was afforded us, we happily avioded the confines of the car. In the course of 3 days in St. Louis, we toured Gaslight Square (the Spanish/French quarter), met Steves Gerber and Grant (HEADLINE), and considered the literary merits, if any, of current DOC SAVAGE paperbacks. Also, Roy presented me with a copy of Gardner Fox's WAR LORD OF ULARN, Ace paperback, which is written in the grandest tradition of ERB, with overtones of ADAM STRANGE. (This is also another story; see TCR-32.) With well over 2000 miles yet to travel, we reluctantly left Missouri, after learning that Biljo White was tied up remodeling his home and couldn't get away to get together. He DID say he'd get to the west coast this summer, so; get ready, Californians!

Leaving St. Louis at 9 ayem Nov.7, we were in Carrollton, Texas the following 5 ayem. Shortly after meeting Larry Herndon, Gary Acord, L.L.Simpson, Buddy Saunders, Gary (COMIC FAN) Martin, Howard (CORRALTA) Waldrop, and Howard Woltner arrived. Here, as well as in St. Louis, I showed the film taken in Cleveland of Al Almaraz, Bob Dutts, Ross (TRADING POST) Wight, John Guzlowski, Larry (HI BROW Greeting Cards) Raybourne, Russ Keeler, Bill Thailing, and Don & Maggie Thompson. Naturally, bulbs flashed, recorders taped, and more movies were taken, all which will be made available later when duplicates are made. Larry pointed out that Seigel & Shuster did a comic strip before Superman; it was DR. MYSTIC, The Occult Detective in THE COMICS (by Comic Mag. Co.) #1, 1936 - the art, showing obvious Raymond influence, appeared considerably finer and more detailed than Superman. Since many of the visitors had mileage to cover, the meet broke up about 5 pm, so we left, headed for Crownpoint, New Mexico and Glen Johnson.

Tho we'd hit a bit of fog and rough roads in Oklahoma and Texas, they were nothing compared to the conditions surrounding the government schools for Navajo Indians at Crownpoint. Glen and his lovely wife Mazy are both teachers, and tho the school buildings and housing facilities are ultra-modern, they are located in some of the ruggest terrain we encountered thruout the entire trip. Undaunted, we bounced and jarred over unpaved rutted roads until we located the Johnsons. Glen had most of TCR-31 done, so within 2 days and a bit of typing and assembling, initial copies were ready to mail. His 'pet peeve' was that so many zines advertised and paid for are never seen by comicdom at large; my opinion was, after dealing with ama pubbers both prospective and established thru A-E & CC for two years, that generally anything not received isn't worth reading in the first place. As has been proven, the majority of 3rd rate zines have fallen by the wayside; in the end, now and tomorrow, only the best quality stuff will remain.

It'll be a "Cold day in-" California when I venture East of the Rockies... yet, with fans like Russ Manning, Ron Haydock, Bill Spicer, Richard Kyle, Rick Durell, and others in the Sunshine State - as well as more and larger fanmeets and conventions in the works, the Best is yet to come!

Ronn Foss-2

OPERATION ISHFAEL — PART ONE

By Paul E. Moslander

The gunman stood not half an inch from the hotel room door, waiting, making sure that Thomas Bylay was asleep - or at least in bed. He listened intently for the faintest sound, which would have come through the thin panel easily. Nothing...darkness above the warped, splintered threshold...excellent! He squeezed the gun in his pocket with anticipation. A few more moments, just to be on the safe side, then...

He jerked suddenly, his arm flapping and the pistol flying clear to clatter against the wall. A tight fist seemed to crack against his ribs, sending him off balance. With horror he coughed hackingly and found blood bubbling into his mouth; he gagged, then almost screamed as the pain hit his momentarily numbed nerves. His arm and side felt on fire; his chest constricted in a band of white-hot agony as his vision blurred.

The assassin felt his head jerked up by the hair and through pain-fogged eyes took his first and last look at Thomas Bylay before dying in a crimson gurgle, the blood spurting out of his severed throat arteries...

Bylay wiped his knife on the corpse's coat, then snapped the cleaned blade back into the hilt. It slipped into the enlarged watch pocket by his belt holster, inconspicuous, yet easily gotten at when needed.

He didn't bother to search his would-be killer. He knew full well what was on the man, down to the last coin. The contents of the wallet and the key ring would prove of some interest, though, so he dropped those into his overcoat pocket. Running through them came later; first he had another job to attend to.

As he snapped his silenced Radom automatic into its briefcase, Bylay satisfied himself that the two shots hadn't disturbed the driver waiting down on the street. It would have been incredible, of course, if the man had even the faintest suspicion of his partner's death. However, Bylay was always ready to accept the seeming impossible - he had to, being himself an example of it.

He had been born in Hong Kong Colony in 1926, almost eight years after his parents' families had escaped from the Bolshevik revolutionists. For the first nine years of Thomas's life, he had lived in the White Russian settlement on that British-leased territory. So far as anyone knew, including himself, the boy was ordinary enough - though a bit precocious and with a talent for languages. As well as his native tongue, he had picked up sizable vocabulary and grammar from the Chinese Hong Kong and Mandarin dialects, not to mention the King's English. Although no one took much notice of it at the time, - and Thomas least of all -, he was never afraid of the dark, nor lost in it. He could walk through a darkened house or garden with as much ease at night as in daylight.

This remained unremarked even after the family moved to London in 1935. He was perfectly at home in the city's blanketing mists, however dark the night - yet still no one realized how unnatural it in truth was. It took the War to make him aware of how different he really was.

With the advent of the blitz, all London took to cellars, underground stations, and such formally constructed air raid shelters as there were. The Bylays were no exception, huddling in the reinforced basement of their building through Luftwaffe assaults, and spending nighttime hours behind blackout curtains - oftimes in the dark to save electricity and candles. Thomas was in no way inconvenienced by the darkness. He could find his way through it, recognize familiar objects such as cups or matches, and even prepare food with perfect ease in no light at all.

It was then that it hit him how unusual that talent really was, that no one else was as at home in the dark as he. The boy had the natural ability to sense the presence of any object within a dozen or so yards of him. He could tell its position and general nature automatically. This sixth sense was less one of vision as simple knowledge - he knew if a candle was in the drawer or not, he could even feel its shape

and length through psychosomatic reaction, if he concentrated.

Unlike a good many boys confronted with a new, exciting discovery, Thomas told no one. His parents had impressed upon him long ago to prize secrecy in those days when the Bolshevik Cheka was all too active among emigrant groups. The habit stayed with him. Of course, he would have gladly told his parents, who he trusted well enough. However, they had died in the first days of the blitz, blown to oblivion - along with half a city block while visiting a friend's flat. That Thomas was alive he owed to the English school system, as his parents had picked a weekday to go visiting.

Now recognizing his ESP talent for what it was, the boy developed it. Through the years it expanded, letting him sense anything within fifty yards, at length. It also refined, giving him a fine touch with machinary - particularly any with small, obscured parts not easily seen or gotten at. He could even repair a watch in the dark - or a gun.

His talent hadn't proved outstandingly useful during the War years, except for maneuvering under blacked out conditions. Later on it was helpful as he played rugby and soccer at Cambridge, or fenced and played more soccer at the University of Paris. The full worth of this sixth sense came after 1954 - the year he joined the British foreign intelligence department, MI6. The ability to sense a tail - or gunman -, to perceive objects in a safe, another room, or down the street made him one of the bestmen the department could boast. It also kept him alive through continual brushes with the Soviet KGB, East German HVA, and Warsaw Pact COMECON alliance's ISNABYK.

After six years with MI6, he was offered a position in the espionage operations bureau of the hyper-secret Special Trans-Atlantic Security Executive. STASE was officially an agency of NATO, a counterpart to the Communist ISNABYK with operations throughout Europe and other areas affecting Trans-Atlantic security. Made up of American-European elite, it was a joint effort enjoying co-operation - usually quite theoretical - from all agencies of supporting countries. The Trans-Atlantic INTERPOL of intelligence and espionage, it was a ripe plumb for any agent, since STASE used only tried and true men, not training any of its own.

The decision made four years previous, to join the Executive, was what had put Thomas Bylay now on a Paris sidewalk, one hand carrying his Radom-loaded briefcase, the other in his pocket with a good grip on a Colt Commander.

The driver never suspected a thing until he looked up from lighting a cigarette to see Bylay. He half grabbed for a gun, but froze in time as the STASE agent's bullet powdered a hole in the tempered glass windshield and ripped into the front seat scant inches from the reaching arm.

" Hands out the window now - and be careful not to move them unless I say to. " Bylay smiled genially as the man complied. " Fine. "

He got in beside the driver, keeping his briefcase on the seat close at hand in case he needed to discourage pursuit that got too trigger-happy. Aimed well, as his ESP sense could do, the 9-mm slugs could stop anything but a bullet-proof vehicle. The Radom was a replacement for his customary .357 Magnum, a gun not very well in keeping with his present cover identity. He liked the Polish automatic, though, particularly after its recent baptism in fire, such as the shooting had been.

" All right now, we drive. I'll give you instructions as we go - and, please, no sudden swerves or stops. A ricochet in these close quarters would be certain to hit you, and they aren't halfway as clean as a clear shot. "

The Frenchman turned the ignition, his hand twitching involuntarily towards the spot under the dashboard where Bylay knew a gun was magnetically clamped. The agent pulled it loose and pocketed the pistol. " Your friend talked some, up there. I hope you'll be as obliging when the time comes. "

There were no other weapons free, of that he could be assured. Nor did any cars tail them as they went down the street and onto a main thoroughfare. At least, nothing within fifty yards stayed with their car for any length of time on the winding route Bylay had them take. Satisfied at length that they were clean of pursuit, he gave the final instructions which brought them to a warehouse near the Parisian com-

mercial district.

It was actually a legitimate operation - above ground. However, most of the land had been hollowed to provide STASE with a niche for its local headquarters. Bylay identified himself at the gate and deposited his driver with the "night watchmen" on duty.

" I'm going to my office, in case L'Avante wants me. Sleeping there seems safer than some hotels I could name. "

" But not as comfortable as in some that I could name, Englishman. " The officer in charge chuckled.

" True enough. May Paris live forever! "

" How else could it exist but living, eh? Return soon, we like your business. "

STASE operated out of a number of cover organizations designed to provide safe bases of operation for its agents. Most were international corporations which neatly buried the transmission of men, material, and messages concerning the Executive amid all its usual traffic. The one Bylay was currently attached to had offices throughout Europe, being the staid, respectable, and thoroughly NATO -infiltrated Bradley Harperton's Sons Bank. In the company's Paris office, the agent's present case officer, Marcel L'Avante, tapped a thin dossier.

" He talked readily enough, though he couldn't give that much. He and his partner were only petty throat-cutters and sometimes narcotics pushers, when they could make the contacts. Nothing more than hired killers such as litter every city. "

" Their employer, though? "

" The opposition man at the University. We've had him under surveylance for sometime. He operates out of a bookstore lending moral support and advice to the University Party members. Our man say he calls himself a KGB agent, and seems to have credentials to prove it. " The Frenchman shrugged. " How good they are, we couldn't say. "

" Nothing planted in the shop? "

" Nothing inside, no. External equipment is useless on the backroom, where he does all his talking to Party men. Quite clever fellow - the walls are covered with shelves and stalked with a double layer of books and magazines, soaking up anything even faintly intelligible. "

" Fine for the How of the matter. Has Two come up with any Whys? " Bylay smiled wryly. " I like to know the reason for it when I must play target. "

" Your cover has obviously been cracked. Just how far is another matter. Most probably - and most hopefully -, the KGB has discovered that you aren't a kinsman - or, should I say that Sasyid isn't a kinsman? - and decided to remove you. "

" Yes - hopefully. I'm wondering if they know I'm Bylay besides that. Also, and most important, have they told Carteau? " He asked rhetorically.

" A good question which we are hoping you can help answer. Two prefers not to make such an important guess on such incomplete information. Sending you to Carteau will round out their files nicely. Then we will know if the operation is lost, hindered, or unaffected. " L'Avante smiled and gestured expansively. " All will be well however it goes - if you can proceed, excellent; if he tries to kill you, we can have him arrested and pry what we want out of him; if - "

" If he succeeds, STASE will vote me a posthumous decoration for their trophy room. Yes, I can imagine. " The agent remarked dryly. " In any case, I have an appointment with him for three. Since I seem to be bound to keep it, let us see what we shall then, all right? I still need a few hours sleep - this city of yours is hard on a weary traveler, not like the old Paris I remember. "

" Who is like we remember them, eh? Oh - and how did the Radom perform? "

" Beautifully. I'm seriously thinking of adding it to my collection - changing the barrel and pin, of course. A .357 Magnum is priceless in a gun battle, but it can't be silenced worth a prayer. A Radom with machine pistol loads, now. " He gave an apreciative whistle. " He won't only not know what hit but, but no one else will, either. Well, au revoir - and try to keep it from being adieu. "

" Don't worry. Just keep your briefcase with you, and the troops will be there within seconds. "

" If they aren't, I'll never forgive you. "

Some miles away, Armand Carteau poured himself a glass of apricot brandy and looked speculatively at his guest. He hadn't offered the man any, knowing Moslems to be religious abstainers.

" This Sasyid is a fraud - of that you are sure? " Carteau asked.

" Completely positive. He appears to be genuinely of Russian background, however he is no more in the KGB than you or I. MI6 or the CIA is more likely. Most probably he is the son of an immigrant family - who better to play a Soviet agent? However he would hate his former countrymen most thoroughly, in that case. "

" His papers were forged, recall. "

The other waved his hand, dismissing it. " Undoubtedly they were - precisely to dupe us into believing in his authenticity. However, whether he is British, American, Swiss or Albanian is immaterial. Sasyid is definitely not with the KGB. "

Carteau twirled the stem of his glass. " What is M. Ishfael's reaction? "

" He advises us to continue with our transaction - if possible, we should move the schedule up, at the same time leading this agent to believe that we have met with delays. That way we may catch his superiors unaware when the final stage comes. "

" It is impossible to go any faster, however, I agree with the last point. We will encounter suitable 'delays', then. It would be well to begin at once. He is coming here in ~~a few~~ hours, so I will advise him accordingly. Meanwhile, the diagrams are ready to send to M. Ishfael. "

" Excellent! " The Moslem smiled. " I will advise him promptly. The first deposit to your account number should be made within twenty-four hours. "

" Gold, remember - or Swiss francs. "

" Have no fears. The rest of the merchantise? "

" Equally ready. I trust that M. Ishfael's man will be able to transport it. "

" So long as the shielding is intact, there will be no problems. The Algerians would dearly love to get their hands on the equipment, however we can arrange for them to be otherwise occupied. Afterwards, evidence will be left to show that the French evacuated the material during the uprising. No one will suspect a thing until - " He broke off and smiled.

" Ah, yes, 'until -'. " Carteau poured another glass. " I am interested in that part. What will Egypt - or, pardon, 'M. Ishfael' s do with his first atomic bomb? "

A block away, the impulses from the micro-miniature instruments built into the Egyptian's cigarette case were received and recorded. The operator monitoring them and keeping the signal tracked gave a yawn. As he mechanically adjusted the volumn to keep a steady level, his mind was on his dry throat and a tumbler of vodka on ice. The weak, cloying French wines were like so many soft drinks, and the brandy scarcely justified being bottled. Ah, for a nice glass by the fire, with his wife close by, the pair of them watching the snow begin its early fall onto the beautiful, wide Dniepr...

The tinny voice in his earphones melted into a drone as he daydreamed, keeping an automatic eye on the instruments, but ignoring the words.

"...and in case M. Sasyid suspects that anything is amiss, we shall prepare something for him in the study - the room with the hidden rifle ports. The result will be most amusing if he tries any overt moves..."

PART II IN THE NEXT X-ALPHA ISSUE

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If you liked "Operation Ishfael" so far - and, frankly, even if you didn't -, there are three pieces of like heroic fiction to be found in Jeddak VI, out at last. In addition to "The Black Rose of Eden" by Victor Baron, "The Vampire In Chinatown - Conclusion" by Sherman Howard Jr., and the ever-popular "Nemesis of Evil" by Victor Baron, there will be: A reproduction of The Fantastic Worlds of Edgar Rice Burroughs, a Harry Habblitz illo translated into color; a Comic Mirror section on the two Green Lanterns by Dave Bibby and yours truly; a satire on National Periodical by Milton Policzer; a review of Robert Heinlein, Hugo winner, by Steve Perrin and P.E.M.; plus other spritely features and tidbits. VI may be had for 40¢ (50¢ in envelope) from: Paul Moslander, 1206 31 Avenue, San Mateo, California 94403. May Allah send his blessings to you, through his angel Ishfael...

AGENT X-AECCTCRASILCI REPORTING Jerry Bails

I have a number of items I want to be sure to mention this month, so I had better get right to them.

Bob Jennings reports that he is dropping CAR after issue #9, and plans to fold COMIC WORLD also, as he wants to give serious thought to his relationship with Comicdom in general. He is resigning from the Executive Board of the ACBFC and from K-alpha before even having contributed. I can't say I have much patience with people that burn their candles at both ends, over-commit themselves, then suddenly abandon all. It really is all so unnecessary. If losing Bob is the price we'll have to pay for CAR, then it wasn't worth it. I told Bob as much when he started CAR. I hope to high heaven that we can all learn a moral from this story. I don't know how the rest of you feel about this, but I see other top fans like Weingroff and Jennings burning their way right out of Comic Fandom. If anyone has a serum to fight this disease before it becomes an epidemic, for heavens sake, share it with us. I had hopes that K-alpha would satisfy that burning desire we all seem to get for publishing, without exhausting us completely. Unfortunately, I don't think others are viewing it this way. When Waingroff and Jennings decided to give up publishing, they had so exhausted themselves with their various projects that they felt like giving up fanac completely. Now, while there is still time, I hope the rest of us will slack up, and if publishing a regular zine becomes too much, at least maintain contact through K-alpha. A minimum contribution to K-alpha consists of little more than one good open letter every other month. If it is correspondence that you want to cut down on, then what better way is there than through K-alpha?! Please think twice about it, before you too decide to drop out of Comic Fandom. I'm not asking that anybody abandon their studies, their work, or their personal life to meet a deadline for K-alpha. As I stated last month, I don't want to take a rigid stand on contributions to K-a. If you have to let a full season go by without contributing, I, for one, will understand. I happen to be in the fortunate position of having completed my formal education (22 years of it), so I now have more time for my hobby than, say, the college student. I'm in complete sympathy with the student who wants to get the most out of his studies. But remember, all work and no play makes Jack a dull boy. If you can still enjoy your hobby--if you haven't lost complete respect for yourself for having such a hobby and giving so much to it, then don't abandon it completely. You have friends in Fandom who'd be truly sorry to lose you. I know I would. If Rick and Bob are listening, I hope that they will give all I've said some thought, and forgive me for my impatience, but damn it, I just don't like the thought of losing either one of them!!!!

I hope that many of you got to see Otto Binder's "I, Robot" when it appeared on "Outer Limits" last month. Honestly, I found it thoroughly enjoyable. For once, the robot was excellent; I was afraid that it wouldn't live up to my expectations. It appears to me that the entire Adam Link series would go over very well on TV. I suggested as much to the producer of the show. I wonder if letters from enthusiastic watchers count for very much? Let us hear from you, Otto, if there's any word that Adam may make a return to TV.

AGENT X-AECCTCRASIDCIWWS REPORTING Jerry Bails

The convention in Chicago Dec. 26-27 was somewhat disappointing in that the Captain Marvel serial didn't show up; however, we did get to view various chapters of a variety of serials: Captain America, the Ghost of Zorro, and a few others. We also got to see all of Don Glut's various amateur movies featuring such famed characters as Superman, the Spirit, the Mummy, Frankenstein, Capt. America, Spy Smasher, etc. However, I believe I enjoyed most seeing Don's stop-motion photography of fighting dinosaurs. He achieved some mighty impressive scenes with non-professional equipment. I was very glad that I got to see these films.

After the films, we all dropped over to Bill Placzek's to view his newly acquired collection of early comics. Bill is one of those lucky individuals who fell heir to a fabulous collection of thousands of early comics for just getting out o~ the right side of the bed one day. Can you imagine anyone just giving away all those comics? Roy Thomas just stood there drooling over those three copies of ALL-STAR COMICS #3. Personally, I didn't know what to look at first. I did get lucky though and discovered the name of one of the few outstanding artists on my list of unknown ALL-STAR artists. That was enough to make my day complete. All I can say is: I'm glad Bill isn't my kind of a collector; I couldn't stand the sight of so many people mauling my collection.

It was particularly good to see my first fan-friend Roy Thomas again. He was still somewhat disturbed over a curt letter he had received recently from the lawyers of Fawcett Publications. They objected rather strongly to his use of the Marvel Family characters in ALTER EGO #7. On threat of an injunction they demanded among other things that he cease to use the Marvel Family characters in any form. Sounds to me like they are more than just a little touchy. After all, Roy simply pictured the Fawcett characters in a non-fiction review of the Marvel Family line. I suspect that Roy's failure to obtain specific permission to picture the characters, along with the very professional look of AE-7, was what provoked the already copyright-sensitive Fawcett people. I can't help but feel that nothing will come of all this, but to be on the safe side, we should all be very careful to obtain permissions to use pictures, especially in professionally printed fanzines.

While on the subject of reprint rights, I will mention that G. B. Love did not obtain, or even ask, my permission to reprint articles from THE COMICOLLECTOR #1-6, which he used recently in his ROCKET'S BLAST ANNUAL. I'm not about ready to issue any injunction, but I will remind Gordon that he did violate an ethical rule which governs amateur publications, viz. Both the writer and/or artist (as the case may be) and the publisher of the feature must give their permission before any feature may be reprinted. I would most likely have given my permission unless the features he wanted to run were scheduled for reprint elsewhere. I did specifically deny Gordon the rights to the ALL-STAR COMICS Index, which I plan to reprint very shortly myself, with some minor revisions. And I have granted my permission to Roy to reprint any features from ALTER-EGO #1-3 that he chooses; although I hope he gives me a chance to rewrite any material that I was responsible for. In particular, my articles on Wonder Woman stand in need of revision. At that time, my collection consisted exclusively of ALL-STARS #1-57. I have a few other comics now.

[illegible]

[illegible] other things, the Comics Convention gave me a [illegible] for the first time that I can't [illegible] out [illegible] Boston and Los Angeles. Ronn has [illegible] illustrations to [illegible] to the [illegible] in North America. If [illegible] as [illegible] get to see the strip in the new panel-line [illegible] Personally, I [illegible] them on [illegible] most talented people. [illegible] to see these two good friends [illegible]. I may even [illegible] make a [illegible], and I know we'll see a lot of them in print.

The C.M.A.A. Newsletter (published by the Comics Code people [illegible]. It carried a couple of items that may interest [illegible] (1) [illegible] will soon be publishing DC [illegible] again. [illegible] series, will look like [illegible] on all the [illegible] (2) [illegible] the new book [illegible] published by the [illegible] titled [illegible] The Fifth COLOR [illegible] it will be [illegible] back to you. [illegible] New York, N.Y. [illegible] [illegible] case of VOC or COM[illegible]. [illegible] Johnson and [illegible] can carry on a discourse about the [illegible] way of com[illegible] TCR with [illegible]. There are a number of pros and cons. Where [illegible] fall, as toward the possibility, I am now [illegible] certain. For [illegible], Ken has been of such use to many [illegible] in TCJ, [illegible] as the Comics Journal Award [illegible] [illegible]. Presumably he'd continue to do so as a colum[illegible] [illegible], but [illegible] the other features is uncertain. Naturally, [illegible] would have the [illegible] ability to carry Academy news if it were t[illegible] [illegible] functions of VOC have already dictated with[illegible] [illegible] remain. Most important, how s[illegible] [illegible] Bay Area-based group? Can VOC maintain a mem[illegible] [illegible] out of VOC become prohibitive? What features [illegible] continued in VOC? And finally, what [illegible] of this possibility? We really want to [illegible], so [illegible]. Of course, no move will be made without the [illegible] of the Board of the ACBAC. We're merely opening the subject up for discussion here.

[illegible] use this little space remaining on this [illegible] comments of Ronn Foss in this issue. Now, while [illegible] don't like the work of Bruno Premiani, a list of the [illegible] Ronn can't understand how [illegible] can admire Kubert's [illegible] at the same time. Well, it's quite easy [illegible] [illegible] favorite on a scale from Norman, I [illegible] believe that there can be many different but [illegible] [illegible] Premiani's work is not superb, [illegible] [illegible] very good in its own way. I am afraid that Ronn has become too enamored with a particular art style. This much [illegible] from the [illegible] praise he heaps on Smiley. While [illegible], I think he's own art suffers from a too-great-love of Kubert. Other artists such as Premiani have much to offer, and when [illegible] coupled with excellent text, as in the case of [illegible], [illegible] it can be superior to any magazine [illegible] [illegible] has to depend on art work alone. Unlike [illegible] [illegible] do not believe that art alone can carry a strip. The [illegible] of panel art is an intimate wedding of text and art, no [illegible] more than the effect of the two combined.

A FANZINE REVIEW

The [illegible] LOWY [illegible], by John Ryan, a new fanzine from Australia, is just that. It is a labor of love. And as such, deserves more than [illegible]. Several times I've sat down to compose a [illegible] only to be interrupted by [illegible] of one kind or another. Now with just a few hours of the [illegible] year left, I'll try again. I'm not sure that my remarks will be of general interest to all fanzine fans, but on the off-chance that a few of you may not yet have ordered a copy, I'll sound off here for your benefit. (JOHN LOWY is available for 50¢ from [illegible], 1430 Highland Dr., Carrollton, Tex.)

John [illegible] had a [illegible] scoop in reporting the comic-book scene in Australia [illegible] on [illegible] in 1939 is one of the first [illegible] to appear in a comic fanzine. It carries [illegible] only a bit without stumbling over idiom, spelling, or punctuation. More importantly, it manages to convey the writer's excitement at the appearance of each new strip on the Australian scene. It was beautifully illustrated; in fact, a full page color [illegible] on an interior page surpasses most cover illos I've seen. Besides being a valuable introduction to Aussie Comicdom, John managed to master the ditto process his first time out. Consequently, there was nothing to detract from the reader's pleasure.

The issue also includes a special Aussie edition of "Point of View," Nick Weingroff's popular round-table discussion. As a collector of the Australian hero strips, I was particularly interested in reading the opinions of fellow American collectors. The only way I can think that Nick might have improved on this last edition of POV would have been for him to have taken greater liberty in [illegible] the responses of the participants, in order to achieve more continuity; however, this is only a minor point. All in all, POV was very enjoyable reading.

DIP also carries an ama hero-strip; but, unlike most, this strip rewards the reader for his attention. The artist, a new fanartist by the name of John Brosnan, utilizes a number of very interesting [illegible] effects in order to portray space-warping, two- and four-dimensional beings, and other spacial anomalies. He has only to learn to vary the width of his "brush" strokes in order to achieve for 3 dimensions what he achieved so admirably for 2 and 4 dimensions. While the story line was a bit simple, the whole effort was remarkable for a newcomer.

The issue was rounded out by an index to the Flash Gordon movie serials, an advertising section boasting many rare items for sale and trade, and the customary rambling editorial, which in this instance [illegible] what I consider to be the goal of such editorials. When I finished reading it, I had the good feeling that I had met the editor in person. Considering the distance which separates us, this was quite an achievement for Comicdom's newest faned.

DON'T FORGET TO VOTE IN THE ALLEY POLL, AND REMIND YOUR FRIENDS TO DO LIKEWISE. BALLOTS ARE 10¢ FROM PAUL GAMBACCINI, SEC'Y ACBFC.

DICK TRACY

Compiled by John Mc Geehan with the assistance of Willard Ogden

D.T. and the Woo Woo Sisters by Chester Gould. An original story or novel to be exact based on the famous newspaper strip entitled "Dick Tracy". A Dell paperback edition copyrighted 1947 by the Chicago Tribune - New York News Syndicate and published by arrangement with Famous Artists Syndicate, Inc., Chicago, Illionis. It sold for 25¢ and was 4-1/2" x 6-1/2".

Dell Black and White Comics published between 1937 and 1941.

#1 - D. T. Meets the Blank - 1937 comic strip reprints
4 - D. T. Gets His Man - 1937 & 38 strip reprints
8 - D. T. Racket Buster - 1938 strip reprints
11 - D. T. Foils Mad Dog Hump - 1938 comic strip adventures
13 - D. T. & Scottie of Scotland Yard - 1938 strip adv.
15 - D. T. & the Kidnapped Princess - 1939 strip adv.

Dell Black & White Large Feature Comic Books published in '42&43. These have the word 'Large Feature Comic' printed on them somewhere and the series is a continuation of the previously mentioned one. The first series ran from 24 issues and the second one went from #25 to #30 and then from #1 to #11 (making 17 issues in all).

#3 is the only DT issue, it being titled just 'Dick Tracy' with 1938 strip reprints.

David Mc Kay Feature Books:

#4 - Dick Tracy, the Detective
6 - Dick Tracy, the Detective (and the Lips Manlis Case)
9 - Dick Tracy and the Famon Boys

Dell Four Color Comics:

#56 - Dick Tracy
96 - Dick Tracy
133 - Dick Tracy
166 - Dick Tracy

Dell Dick Tracy comic #1 is dated January, 1948 and it ran monthly until #24 (January '50). It was taken over by Harvey with #25 and ran till #145, with the last five issues being 25¢ ones.

Dell comic #215 - "Sparkle Plenty" - This covers the comic strips in '47 & '48, which covers the birth of Sparkle Plenty to Gravel Gertie and B. O. Plenty came into the strip about 1944 and has been in and out of the strip a number of times since.

There is a Motorola give-a-way comic mag on DT.
"Dick Tracy and the Invisible Man". (Radio play script) Whitman Pub. Co., 1939. Small give-a-way book by the Quaker Oats Co.

DICK TRACY

HOUSE OF INFO

Compiled by Bernie Wermers

Reprinted from Cinema, Comics and Collecting, published by Mr. Charles N. Reinsel in the November '62, #2 issue.

BIG LITTLE BOOKS:

#710 - D.T. and D.T., Jr. copr. 1933 (reprinted 1932 comic strips)
723 - D.T. Out West copy. 1933 (1933 comic strip reprints)
749 - D.T. from Colorado to Nova Scotia - 1933. (1933 com. strips)
1105 - D.T. and the Stolen Bonds - 1934. (1933 comic strips)
1137 - D.T. Solves the Penfield Mystery - 1934. (1934 com. strips)
1170 - D.T. on the Trail of Larceny Lu - 1935. (1934 comic strips)
1163 - D.T. and the Boris Arson Gang - 1935. (1934.& 1935 com. str.)
1185 - D.T. in Chains of Crime - 1936. (1935 comic strips)
1112 - D.T. and the Racketeer Gang - 1936. (1935 comic strips)
1420 - D.T. and the Hotel Murders - 1937. (1936 comic strips)
1446 - D.T. and the Spider Gang - 1937. (with photos from the film)
1491 - D.T. and the Man with no Face - 1938. (1937 & 1938 comic str.)

BETTER LITTLE BOOKS:
1495 - D.T Returns - 1939. (based on the movie)
1454 - D.T. on the High Seas - 1939. (1938 comic strips)
1488 - D.T. the Super Detective - 1939. (1938 & 1939 comic strips)
1434 - D.T. and the Phantom Ship - 1940
1479 - D.T. VS. Crooks in Disguise - 1941. (1939 comic strips)
1439 - D.T. and his G-Men - 1941. (based on the movie)
1443 - D.T. Special F.B.I. Operative - 1943. (1935 & 1936 comic str.)
1478 - D.T. on Voodoo Island - 1944. (original story by C. Gould)
1482 - D. T. and the Wreath Kidnapping Case - 1945. (1940 adv.)
1412 - D.T. and Yogee Yamma - 1946. (1940 adv. - story by Helen Berke)
1436 - D.T. and the Mad Killer - 1947. (1941 adv. - story by Berke)
1449 - D.T. and the Picycle Gang - 1948. (1940 adv. - story by Berke)
1460 - D.T. and the Tiger Lilly Gang - 1949 (1942 adv. - story by H.B)

DELL FAST ACTION BOOKS:

D.T. and the Chain of Evidence - 1936
D.T. and the Blackmailers - 1936

WHITMAN BOOKS:

2381-D.T. Ace Detective - 1943. (original story based on the com.str.)
2310-D.T. Meets the Night Crawler - 1945. (orig. story based on c.s.)

CUPPLES AND LEON BOOKS:

D.T. & D.T., Jr. and How They Captured "Stooge Viller" - 1933
How D.T. & D. T., Jr. Caught the Racketeers - 1933

BIG THRILL BOOKLETS (Goudley Gum Co. 1934)

1 - Saved in the Nick of Time
2 - Valueable Information
3 - Vault of Death
4 - Cross Country Race
5 - Uncovers the Dope Ring
6 - Smashes the Bombing Racket

(Most of the blbs are comic strip reprints; while a few are based on the DT films and one (Voodoo Is.) is original material).

The following is a listing of DONALD DUCK one-shot comics by DELL in the four color & regular color series of numbers that lasted until a few years ago.

#9	'42		DD	Finds Pirate Gold	68 pgs
29	'43	439	DD & the	Mummy's Gold	68
62	'44		DD	Frozen Gold	52
108	'46	---	DD in the	Terror of the River	52
147	'47	475	DD	Volcano Valley	52
159	'47	478	DD	Ghost of the Grotto	52
178	'47	4712	DD	X-Mass on Bear Mountain	36
189	'48	486	DD in the	Old Castle's Secret	36
199	'48	4810	DD	Sheriff of Bullet Vally	36
203	'48	4812	DD	Golden X-Mass Tree	36
223	'49	494	DD in	Lost in the Andies	36
238	'49	498	DD	Voodoo Hoodoo	36
256	'49	4912	DD	Luck of the North	36
263	'49	502	DD	Land of the Totem Poles	52
275	'50	505	DD	Ancient Persia	52
282	'50	507	DD & the	Pixilated Parrot	52
291	'50	509	DD in the	Magic Hourglass	52
300	'50	5011	DD in	Big Top Bedlam	52
308	'50	511	DD in	Dangerous Diguise	52
318	'51	513	DD in	No Such Varmint	52
328	'51	515	DD in	Old California	36
339	July'51	517	DD & the	Magic Fountain	36
348	Sept'51	519	DD in	Crododile Collector	36
356	Nov '51	5111	DD in	Rags to Riches	36
367	Jan '52	521	DD in a	Christmas for Shacktown	36
379	Mar '52	523	DD in	Southern Hospatality	36
394	May '52	525	DD in	Malayala	36
408	July'52	527	DD & the	Golden Helmet	36
422	Sept'52	529	DD & the	Gilded Man	36

The Best of Donald Duck and Uncle Scrooge is a 25¢ comic containing a reprint of two stories from two old Donald Duck comics. The first story was 'Donald Duck and the Golden Helmet' from one-shot #408; and the second story was 'Donald Duck in the Old Castle's Secret' from one-shot #189. It came out in October of '64.

Walt Disney's Christmas Parade #2 is a 12¢ comic containing a reprint of one-shot #367 entitled 'Donald Duck in A Christmas For Shacktown". W.D.C.P.#2 has a copyright date of '51 & '63 and a code date of November'63. The code date is the date that the comic went on sale.

Walt Disney's Christmas Parade #3 is a 12¢ comic containing a reprint of one shot #178 entitled 'D.D. Christmas on Bear Mountain' and a 12 page story entitled 'Santa Claus Land' staring Mickey, Goofy & Dumbo. It has a copyright date of 1947 and a code date of October '64.

DD one-shot #9 contains one story; #29 contains 3 stories and #62 contains 2 stories. Most of them from #108 on contained only one story; but I don't know how many or which ones; since I no longer have all of the comics. Where known, I put in the 'and, the or in' in the title and where unknown I left it blank.

The following is a listing of the MICKEY MOUSE one-shot comics by DELL in the four color & regular color series of numbers that lasted until a few years ago. This is not a COMPLETE list of said comics; since I have found no MM completests to complete it as I was able to do on the DD ones.

#27	'43	43	MM &	the Seven Color Terror	68 pgs
79	'45	458	MM	Riddle of the Red Hat	36
116	'46		MM	House of Many Mysteries	52
141	'47	473	MM	Submarine Pirates	52
157	'47	477	MM &	the Beanstalk	52
170	'47	4711	MM on	Spook Island	36
181	'47	48	MM in	Jungle Magic	36
194	'48	488	MM	World Under the Sea	36
214	'37&48	492	MM &	his Sky Adventure	36
231	'49	496	MM &	the Rajah's Treasure	36
248	'49	4910	MM &	the Black Sorcerer	36
261	'49	501	MM &	the Missing Key	52
268	'40&50	503	MM	Surprise Visitor	52
279	'50	506	MM &	Pluto Battle the Giant Ants	52
286	'50	508	MM &	the Unvited Guest	52
296	'50	5010	MM in	Private Eye For Hire	52
304	'50	5012	MM in	Tom Tom Island	52
313	'50	512	MM in	the Mys. of the Double Cross Ranch	52
325	'51	514	MM in	the Haunted Castle	36
334	'51	516	MM &	Yukon Gold	36
343 Aug	'51	518	MM in	the Ruby Eye of Homar Guy Am	36
352 Oct	'51	5110	MM in	the Mys. of Painted Valley	36
362 Dec	'51	5112	MM &	the Smuggled Diamonds	36
37? Feb	'52	522	MM &	the Inca Idol Case	36
38? Apr	'52	524	MM in	High Tibet	36
40? Jun	'52	526	MM &	Goffy's Mechanical Wizzard	36
41? Aug	'52	528	MM &	the Old Sea Dog	36
42? Oct	'52	5210	MM &	the Wonderful Wizzix	36

As with the DD, I put in the 'in's, and's & the's' where known. The first piece of info is the number of the comic. The second is the copyright date which is followed by the code date. Then is given the title of the main or lead (and usually only) story in the comic and lastly is listed the number of pages in the comic. The code date can always be found at the bottom of the first page (NOT on any part of the cover) in any DELL comic.

The following are comics given away as premiums by the Firestone Tire Company containing Donald Duck or Mickey Mouse material.

Donald and Mickey's Best Christmass	'45	Dec'45 Code Date
Donald and Mickey in Santa's Stormy Visit	'46	No Code Date
Donald and Mickey in Three Good Little Ducks	'47	No Code Date
Donald and Mickey Toyland	'48	Dec'48 Code Date
Donald and Mickey in New Toys	'49	Dec'49 Code Date

6

The following are March of Comics concerning DD and MM.

Donald Duck in Maharajah Donald	'47	No number on comic
Donald Duck in Darkest Africa	'48	#20 on comic
Donald Duck in Race to the South Seas	???	#41 on comic

The preceeding info on Firestone & March of Comics was taken from the mint bound volumns of comics owned by Malcolm Willits. Mr. Willits only collects the DD&MM material done by artist Karl Barks; hense that was by no means a complete listing of all give-a-way or MofC containing DD and MM material. Mr. Willits also has a DD and/or MM give-a-way comic published in 1945 that is unnumberedand unlabeled as to who gave it away. Needless to say, we would appreciate any and all CORRECT info concerning any comics containing material done by Mr. Barks and I would appreciate any data on any DD or MM comic in existance.

The following is a listing of the DD & MM big little, better little and new better books put out by the Whitman Publishing Company.

#1457	DD in	Volcano Valley	'47&'49	286 pgs bet
1441	DD & his	Misadventures	'37	425 big
1449	DD	Lays Down the Law	'45&6&8	284 bet
1169		Silly Symphony featuring DD	'37	425 big
1411	DD &	Ghost Morgan's Treasure	'42&'46	all-pict-bet
1462	DD	Gets Fed Up	'38&'40	425 bet
1432	DD & the	Green Serpent	'45&6&7	all-pict-bet
1486	DD	Up in the Air	'44&5	347 bet
1484	DD is	Hear Again	'41&4	all-pict-bet
1424	DD	Says Such Luck	'39&'41	425 bet
1478	DD	Hunting for Trouble	'38	425 big
1422	DD	Sees Stars	'40&'41	425-flip-bet
1430	DD	Headed for Trouble	'40&'42	425-flip-bet
1438	DD	Off the Beam	'40&1&3	347-flip-bet
705	DD & the	Mystery of the Double X	'48&'49	188 new-bet
#1417	MM on	Sky Island	'36&7&1	425-flip-bet
1475	MM & the	Seven Ghosts	'36&'40	425 bet
1401	MM in the	Treasure Hunt	'37&0&1	425-flip-bet
1471	MM & the	Dude Ranch Bandit	'40&'43	425-flip-bet
1499	MM on	Cave-Man Island	'40&1&4	347 bet
1413	MM & the	Electro Box	'43&4&5&6	347 bet
1433	MM & the	Lazy Daisy Mystery	'45&6&7	286 bet
1428	MM in the	Foreign Legion	'36&40	425 bet
1463	MM & the	Pirate Submarine	'39	425 bet
1187	MM & the	Sacred Jewel	'36	425 big
1476	MM in the	Race for Riches	'38	425 ———
1451	MM & the	Desert Palace	'46&8	286 bet
1464	MM & the	Stolen Jewels	'47&9	286 bet
1128	MM &	Pluto the Racer	'36	425 big
1409	MM	Runs His Own Newspaper	'37	425 big
708	MM on the	Haunted Island	'46&7&8&9	188 new-bet
	MM & the	Bat Bandit	'35	427 big
	MM & the	Mail Pilot	'33	297 big
	MM	Sails for Treasure Island	'33	314 big
	MM		'33	317 big

MM in the Race for Riches is not listed as a big or better little book anywhere on the cover or the inside. This is the only one to be 'untitled' and from the date one can see that it could be either one since '38-'39 is when Whitman male the 'title' change. 3 more probable BE blb's are 'LD' ; 'Forgets to Duck' & 'Such a Life'.

The 'all-pict(ure)' books contain a pictre on every page with the dialog within the frame just like a regular comic book page. These books don't have the pages numbered and since I didn't count them; no data as to the number of pgs in these books is given. The 'flip' books are those with a small picture at the top of every other page which one could flip (the pages) and 'make' an action scene. Where known I included the number of the books. This data is not to important tho since the publisher used the same number over again and didn't even go from number one on up; hense one can't even figure out the cronological order of the books from the numbers. I didn not list the blb's in any kind of order; but as I had them recorded in my records. This is probably not a complete listing of Whitman blb's; but it isn't far from it. One other possible blb is 'MM Bellboy Detective'. I have seen this advertised for sale; but it could be a Whitman, Fast Action or any form of small book. 'MM & Bobo the Elphant' dated 1935 is most likely a Whitman blb. 'MM and Pluto' is a Dell Fast Action Book with 192 pgs(all DFAB have 192 pgs & are similar in format to the Whitman blb's) and is dated 1937&8&9&42. 'MM the Detective' is a blb of some kind; probably a Whitman. 'MM the Story of MM and the Smugglers' is a Whitman big-big book with 317 pages and is dated 1935. The 'big big books' were 7-1/4" x 9-1/2" and contained one page of text to every page of illustrations. There are foreign editions of blb's as I have a Dutch version of 'MM & the Electro Box' -'MM en de Wonderdoos'.

For no other reason than to fill up this page, I'm going to list the number of blb's I have for each letter of the alaphabet as well as various characters. This includes all blbs' from Whitman, Saffield, Dell, Engel Van Weisman etc, that I'm aware of. I do not have all these books; just the titles of them.

A - 17	B - 69	C - 26	D - 79	E - 7	F - 24
G - 31	H - 11	I - 4	J - 30	K - 17	L - 47
M - 45	N - 7	O - 7	P - 40	Q - 0	R - 39
S - 39	T - 73	U - 7	V - 1	W - 15	X - 0
Y - 0	Z - 1	Total 636			

As you can see, I have the titles of 636 books in the billte & similat type book field; and a listing of these titles can & will be typed up and supplied to anyone seriously interested in compiling a listing of same. I have the following number of titles re certain characters:

Andy Panda (4) Alley Oop (2) Buck Jones (8) Buck Rogers (11)
Blondie (11) Bugs Bunny (5) Charlie Chan (3) Captain Midnight (4
Chester Gump (4) Dick Tracy (25) Don Winslow (6) D.Duck (18)
Dan Dunn (9) F. Gordon (13) Gene Autry (12) G-Men (10)
King of the Royal Mounted (5) Ken Maynard (3) Lone Ranger (13)
L. Orphan Annie & Annie Roonie (19) M. Mouse (23) Maximo (3)
Mandrake (4) Phantom (6) Popeye (14) R. Rogers (9) R. Ryder (11)
Tarzan (27) J. Carter (2) Tom Mix (9) Tailspin Tommy (11)
Terry & Pirates (6) Tim Mc Coy (6) Smilin' Jack (6)

MANDRAKE

The Mandrake comic strip was originated by Lee Falk (who wrote the strip) and by Phil Davis (who illustrated it) in 1934/1935.

Whitman big and better litte books. There could be more then four; but I doubt it. Those four are:
Mandrake the Magician - 1935 - 425 pages
M. the M. & the Midnight Monster - 1935&6&9 - 425 pages
M. the M. & the Flame Pearls - 1940&1&2&6 - 347 pages
M. the M. - Mighty Solver of Mysteries

Mandrake the Magician - Dell Comic Book. A one-shot comic #572. The code date is Nov.'56 and it printed a new story (not a comic strip reprint) entitled 'Mandrake the Magician- The Magic Maker' that ran 17 pages and a second story entitled 'M. the M. - Tide of Treachery' that runs 17 pages and is continued on the inside back and back cover. The entire comic is 36 pages, including four for the covers.

The following is a listing of the David McKay Feature Books containing Mandrake stories. I have the titles of all the issues in this series up to #57 except for #33. If anyone knows the title of #33 or any from #58 on inclusive I would appreciate you letting me know of same.

#15 - Mandrake, the Magician - 68 pgs including covers
17 - Mandrake, the Magician - 68 pgs including covers
23 - Mandrake, the Magician - 68 pgs including covers
[illegible] - M. the M. in the Fire World - ?? pgs including covers - 1946
52 - M. the M. in the Land of X - 36 pgs - 1946
55 - M. the M. in the 5 Numbers Treasure Hunt - 36 pgs - 1948

Mandrake British comic books published in England by L. Miller & Son. #1 to 15 were 68 pages including covers and #16 on are 52 pgs including covers. These contain all strip reprints in black & white with colored covers. The complete strip is NOT reprinted, but a number of frames or panels from the story. The number of panels varies from story to story. Some might use almost all frames while others only used 1/2 or 1/3 or less. No new panels were ever used and enough of the old ones were to enable one to understand what the tale was about. Some story titles were the exact same ones used on the strips; while others were retitled. The following is a list of the story titles & the dates of the strips the story covered in each issue of the comic.

#[illegible] - The Little Fog 7/2/56 thru 10/20,56
[illegible] - The Traping of Tub 10/22/56 thru 12/22/56
[illegible] - The Chess King 12/24/56 thru 3/2/57
2 - Lothar's Day 7/29/57 thru 8/31/57
[illegible] - The Western 3/4/57 thru 5/18/57
[illegible] - Jami 9/2/57 thru 12/21/57
[illegible] - The Penhouse Mystery 5/20/57 thru 7/27/57
[illegible] - The New Type Radio 12/23/57 thru 3/1/58
[illegible] - Employment Agency 3/3/58 thru 4/19/58

Mandrake British comic books continued.

#4 - H.R.H. Cudles 3/24/47 thru 8/2/47
4 - Employment Agency (Part 2) 4 20/58 thru 5/24/58
4 - Sky Acres 11/3/47 thru 1/3/48
5 - The Ghost Plane 1/5/48 thru 3/20/48
5 - Larger Than Life 9/6/55 thru 11/12/55
5 - The New Neighbors 1/23/56 thru 4/21/56
6 - Rival tothe Throne 11/14/55 thru 1/21/56
6 - The Decoy 4/23/56 thru 6/30/56
6 - Wolf Vally 8/4/47 thru 11/1/47
7 - The Amazing Ray 4/25/49 thru 7/30/49
7 - The Beauty Collector 3/13/50 thru 5/27/50
7 - The Fatman 10/4/49 thru 11 26/49
8 - Lady Ermine 8/1/49 thru 10/1/49
8 - The Black Box 8/21/50 thru 10/14/50
8 - The Vanishing Steers 11/28/49 thru 3/11/50
9 - Cinderella of the Sea 3/22/48 thru 7/17/48
9 - Derek 12/27/48 thru 4/23/49
10 - Queen Ebony 7/19/48 thru 10/2/48
10 - The Dark One 5/29/50 thru 8/19/50
10 - The Big Tyme 10/4/48 thru 12/25/48
11 - The Tourist 1/3/55 thru 4/2/55
11 - The Bald Mountain 10/18/54 thru 1/1/55
11 - The Barren Valley 5/26/58 thru 7/26/58
12 - The Playboy King 2/8/54 thru 5/29/54
12 - Deep Sea Mystery 5/31/54 thru 8/28/54
12 - The Great Art Museum Mystery 8/30/54 thru 10/9/54
13 - The Tale of Detro 7/28 58 thru 9/22?/58
13 - Jani 9/2/57 thru 12/21/57 (reprinted from #3 under the same tit.
13 - The Mystery Robberies 12/2/57 thru 3/1/58 (reprint of 'The New Type Radio from #3)
14 - The Space Man Mystery 8/3/59 thru 10/10,59
14 - The Rela Pass Bandits 5/18/59 8/1/59
14 - Meets Shirlana 10/12/59 thru 12/26/59
15 - Queen of the Cats 3/16/59 thru 5/16/59
15 - The Doll Maker 12/8/58 thru 3/14/59
15 - The Time Travellers 6/13/60 thru 9/3/60
16 - Sea Ambassador 9/5/60 thru 12/24/60
16 - Secret of the Sargasso 12/28/59 thru 3/19/60
16 - The Spooks 3/21/60 thru 6/11/60
17 - Bikini Girl 3/6/61 thru 5/13/61
17 - Fishing Trip 5/15/61 thru 7/29/61
18 - Rockaby Bandits 12/26/60 thru 3/4/61
18 - Photo Mystery 7/31/61 thru 9/23/61
19 - Goliath 9/25/61 thru 1/27/62
19 - Invisible Thief '58 thru '59 (Sunday strips)
20 - The Peddler 1/29/62 thru 3/31/62
20 - The City Jungle 4/2/62 thru 6/9/62
21 - Nadra's TV Show 6/11/62 thru 8/11/62
21 - The Mountain Mystery '59 thru '60 (Sunday strips)
22 - The Gabblers 8/13/62 thru 10/13/62
22 - The Sky Bandits (Sunday strips) 12/11 60 thru 2/5/61
22 - Summit Conference (Sunday strips) 2/12/61 thru 5/28/61
23 - Animals on the Loose (Sunday strips) 10'61 thru 12'61
23 - The Thing in Space (Sunday strips) 6'61 thru 9'61
24 - The Aftermath 11/26/62 thru 3/9/63
24 - The First Visitors 10/15/62 thru 11/24/62

[illegible] Rick Klingroff's answer to Bill [illegible]'s GUIDEBOOK FOR COMIC FANS, viz.,

[illegible] GUIDEBOOK FOR THE BEWILDERED COMIC PRO

[illegible] comic book [illegible] problem, the pro in the comic field [illegible] an increasing problem. Aside from his business [illegible] he must learn how to deal [illegible] fans. He must know who the fans are and how many are likely to [illegible] when they [illegible] on his doorstep. [illegible] interviewer [illegible] another editor, artist or writer [illegible] are [illegible] comic fans.

There are [illegible] basically two types of fan which a pro must [illegible] by age, the second by attitude. Both [illegible] are interrelated, but because of the [illegible] can be treated separately.

The first major group of comic fans, characterized by their age, is the [illegible] As is the case [illegible] categories under to [illegible] the [illegible], the pre-teeners are easily [illegible] They have a collie-like acne, no beard, dress sloppily, and [illegible] as little as is humanly possible. Mentally, [illegible] usually has a grade school education and very little [illegible] If this is not enough to identify him, the pro can pick the [illegible] out of a crowd by noting any of the following typical [illegible] "How could Superman not be great?" "What was wrong with [illegible]'s [illegible]?" "Who was Captain Marvel?" "Shazam what?" or "What's so bad about Fly-man?"

The second subdivision of age classification is the teenager. [illegible] recognized in person by his uncombed hair, acne, [illegible] beard, sloppy [illegible], and often, the teenage girl hanging from [illegible] arm. Mentally, the teenager has a high school education [illegible] department of fan, and thinks he has taste and talent. His [illegible] is the habit of carrying his comic books wedged [illegible] and general physics. With examples of his own [illegible] the margins and end pages. His group can be [illegible] by such comments as: "Fly-man is [illegible]; give me the Fantastic Four." "Black Schiff should be filmed [illegible] Wonder Woman was better in the forties; in those days she didn't know how to fight," and "If only Bronzeman could be more like Capt. Marvel, why, Cripes, he's one of the old Fawcett writers and artists."

The final classification is the adult. This is the easiest group of all to recognize, and in terms of the number of adult fans, this group is least significant. Physically, the adult [illegible] a receding [illegible], thinning hair, and looks pretty much like other adults until they open their mouths. Under positive identification, the adult fan can be spotted by the Captain Marvel Secret Initiation Ring worn on the wedding finger. Mentally, the adult [illegible] the highest level of any fan. He will be either a professional or chronically unemployed. In case this is not easily discernible from his dress, the wise pro will attempt to get the fan to talk about the Academy of Comic-Book Fans and Collectors. The adult will usually demonstrate his belief in the value of democratic procedure (so long as his opinion is given a vote of confidence by the rest of Fandom, and if not, fandom be

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of the JSA."

preference.

ments are:

1) "All the Marvel heroes are great!"
(2) "Green Lantern is better than ever!"

own. He is usually caught saying:

1) "Joe Kubert is Hawkman!"
2) "Charlton -- yeeech!"
3) "Green Lantern isn't what he used to be!"

is nothing."

ments are:

PATSY AND HEDY."

(2)

of the best zines in fandom.

and "I prefer James Bond to Superman."

when is he going pro?)."

etc.

of which can be easily categorized.

from the "I-am-right" type.

Olsen, not to mention Mr. Mxyzptlk. And I'd drop all the kryp-

the "esoteric" type:

Four, Sky Wizard, etc."

writers:

(1) "Well in conclusion, this has been the [illegible] action, suspense, and [illegible]. And you write a great. The only way to describe it is: WOW!"

(2) "But there it was -- Black Cat! I clapped it in my [illegible] and [illegible] story as quickly as possible."

(3) "[illegible] I wish I were a people so I could read the FLASH."

(4) "Hi, [illegible] like to thank you for accurately depicting my color."

(5) "[illegible] shown you how to [illegible] on a million, could you send me some [illegible]?"

(6) "[illegible] anything for the above [illegible] time-consuming analysis of your comic, but why don't you start sending original artwork to people that write analytical letters instead of greedy creeps who write letters JUST to get artwork?"

Filth, and nearly the most annoying is the crank:

(1) "I [illegible] you to print this!"

(2) "The letter column is rigged!"

(3) "I can write better."

(4) "[illegible] of being ignorant, you're an insult to the [illegible] industry (not to mention your mother)."

Finally, the most persistent, most irritating group is the "I-caught-you-[illegible]" group. This group usually makes a statement such as:

"And on page 12, the fourth panel, directly beneath the Flash's [illegible] muscles, and directly over the table top, is a little [illegible] of white. But the entire rest of the wall is green. What happened? Of course, this minor oddity [illegible] my enjoyment of the story, but please print it in the [illegible]. Another area in which [illegible], including editors and writers as well as editors, [illegible] correct use of [illegible] be used in fanzines. Before explaining the correct handling of fanzines, we should look at the various types.

First, there is the amateur newszine. This zine is published only in extremes: there is no median in this field. The zine is either very good or fairly bad, never in between. Of the latter type, we can easily characterize it by bad artwork, bad stories and bad [illegible]. And [illegible] this type of zine usually claim that it is the greatest thing in the history of illustrated fiction. The good ones make the same claim, but do more to support it. If the reader can stand to look at them he'll find the poor zines tend to copy some of his own worst efforts.

Second, there is the quality, photo-offset fanzine. The list of contributors reads like fandom's Hall of Fame (mainly because it is): Dr. J. G. Bails, Roy Thomas Esq., and lower beings like Bonn Swan, Billy White, and Howard Keltner. And of course no high-quality, photo-offset publication would be complete without the statement: "Because of the high cost of offset, we didn't have

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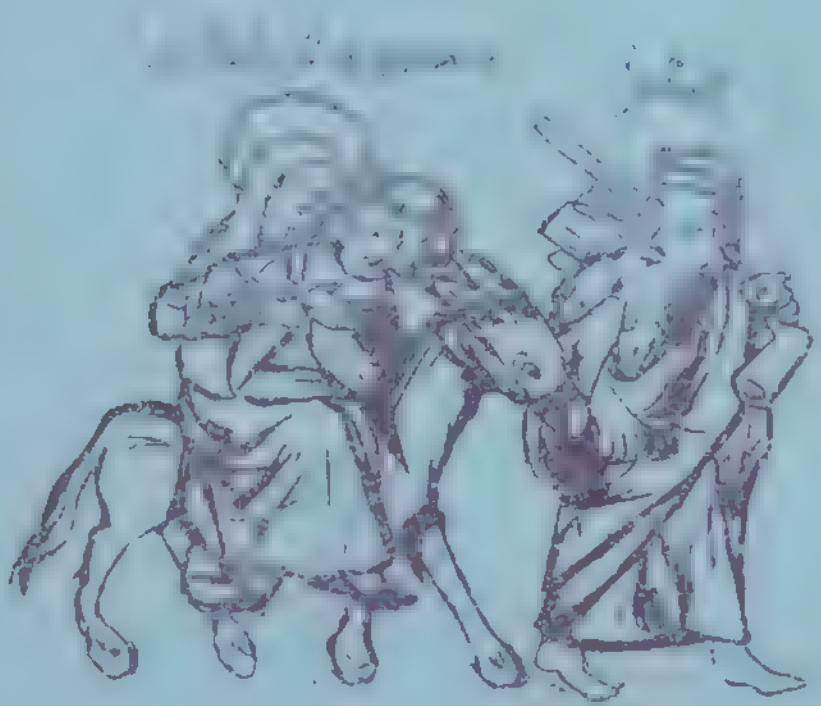
Fox, Stan Lee's secretary, Otto Binder, etc.

Chuck Moss.

een one without its contributors).

Hero, or any of the other gr. heroes of the Golden Age"

Well, what can the how-to-do-it pro do? You can type the manuscript, supply a few fanzines, apply a coat of wax [illegible] over the entire [illegible], and contribute as little or possible to the [illegible]. This will save us from having to [illegible] constructive criti[illegible] to fanzine[illegible] and [illegible] can [illegible] ing your comic book [illegible] at everyone but [illegible]. [illegible] a letter column the fans will l[illegible] y[illegible] an[illegible]. O[illegible] can [illegible] the "Kanigher" appro[illegible], [illegible] a few [illegible] in [illegible] of fans, aim a few well-chosen cuss words at Ba[illegible] for [illegible] ing [illegible] ed [illegible] [illegible] [illegible]



More On Tape Recorders

by Thomas Mc Geehan

I still haven't been able to get enough spare $ to buy the Norelco, but as soon as I get the spare cash I'm going to buy it right away! I've just bought HI FI/STEREO REVIEW's 1965 TAPE RECORDER ANNUAL, $1.00, 134 large size pgs, which is an excellent mag!!! It has a tape recorder directory that lists practically all worthwhile recorders, and after looking all thru it I couldn't find one recorder that could match up to the Norelco 301 for the price! Most all of them are tube models (and I decided that I want a transistorized recorder for better sound quality, instant start, no tubes to replace, no heat, etc.), and only have two speeds, or where they have 3 or 4 speeds the response is so low that the slow speeds are unusable. And they don't have VU meters or digital counters (I definitely want a counter, which is an invaluable aide) or are only half track (I would never buy a half track recorder now). This tape recorder mag also has a nice article on using slow speeds entitled "The Long-Long-Playing Tape Recorder". From it I can see that if you can't use 1-7/8 or 15/16 ips speed on the Norelco 301, then you can't use it on any recorder (except possibly the $400 or more recorders). I think I will be able to use 1-7/8 ips, but not 15/16, for most radio shows & such, but can't be sure, of course, until I get the recorder and try it out. No place around here sells the Norelco, but if you can find a store that sells it near you, you could go in and ask for a demonstration of it (especially at the slow speeds).

When you record from a radio or TV or phono always record direct--plug in your patch cord to the radio/phono input (which any good recorder has) and the other end into the radio or tuner or phono output jack (if it doesn't have a jack, and a lot of them don't, attach the clips to the loud speaker terminals). This gives you the best quality sound you can get and you can talk all you want to, only the sound from the radio, etc. will be recorded, nothing else! Only use the microphone for recording your voice (tape responding, etc.) or live music (played by yourself, at a party, etc.). If a station broadcasts on AM and on FM, usually FM gives the better sound quality on radio, but check both to be sure and record from the best one. At first I recorded from KABC & KHJ on AM here, but the buzz's are TERRIBLE! So I finally got smart and got me an FM radio and--beautiful sound! I turn on AM KABC or KHJ and, ich!, buzz's galore!, but then I switch to FM and no buzz's whatsoever. So I always record on FM radio now.

Here are some of the things you can use a recorder for, or at least things I'm taping or will tape if I get the chance: Harry Lime, Black Museum, The Shadow, The Green Hornet, Arch Obler, and Sherlock Holmes radio shows now being rebroadcast on KHJ & KABC in the LA area; the Tarzan movies on TV, the Space Patrol & Flash Gordon & Superman TV series sound tracks; the Tarzan 15 minute radio serials (1930's) and the Tarzan half hour radio dramas (1950's); Flash Gordon & Buck Rogers serials & movies on TV; "War of the Worlds" original Welles radio broadcast; any good movie, TV series, or radio dramas; etc.

Superman Comic Strip Index---daily by Thomas Mc Geehan

1) The Ugly Superman----------7/13/59 to 9/5/59 (48)
2) The Super-Clown of Metropolis-----9/7/59 to 10/29/59 (47)
3) The Captive of the Amazons--------10/30/59 to 12/19/59 (37)
4) When Superman Lost His Powers-----12/21/59 to 2/6/60 (42)
5) The Superman of the Future--------2/8/60 to 4/5/60 (50)
6) The Cry-Baby of Metropolis--------4/7/60 to 5/26/60 (44)
7) The Super-Servant of Crime--------5/27/60 to 7/2/60 (32)
8) The Super Sword----------7/4/60 to 8/13/60 (36)
9) Sup's Return to Krypton, 3 Ch.----8/14/60 to 11/12/60 (78)
10)The Lady & The Lion----------11/13/60 to 12/31/60 (42)
11)Paul Paxton, Alias Superman-------1/2/61 to 2/4/61 (24)
12)Superboy "The Duel For Earth"-----2/6/61 to 3/4/61 (24)
13)Superman's Billion-Dollar Debt----3/6/61 to 4/8/61 (36)
14)The Great Mento----------4/10/61 to 5/13/61 (30)
15)The Perfect Husband----------5/15/61 to 7/1/61 (42)
16)The Mad Woman of Metropolis-------7/3/61 to 8/12/61 (36)
17)The Super-Luck of Badge 77--------8/14/61 to 9/16/61 (30)
18)Superman's Hunt For Clark Kent----9/18/61 to 11/4/61 (42)
19)The Reporter of Steel----------11/6/61 to 12/22/61 (35)
20)The 20th Century Achilles---------12/23/61 to 1/20/62 (25)
21)The Man No Prison Could Hold------1/22/62 to 2/24/62 (29)
22)The Three Tough Teenagers---------2/26/62 to 3/31/62 (31)
23)The Day Superman Broke The Law----4/2/62 to 4/28/62 (24)
24)The Man With The Zero Eyes--------4/30/62 to 6/2/62 (30)
25)Lois Lane's Revenge on Superman---6/4/62 to 6/23/62 (18)
26)When Sup Defended His Arch Enemy--6/25/62 to 8/4/62 (36)
27)Lois Lane's Other Life----------8/6/62 to 9/8/62 (30)
28)The Feud Between Superman & CK----9/10/62 to 10/27/62 (37)
29)The Invisible Lois Lane----------10/29/62 to 12/1/62 (35)
30)The Man Who Hunted Superboy-------12/3/62 to 1/19/63 (42)
31)Superman Goes To War----------1/21/63 to 2/23/63 (30)
32)The Mortal Superman----------2/25/63 to 4/20/63 (48)
33)The Trial of Superman----------4/22/63 to 5/25/63 (30)
34)Man Who Betrayed Sup's Indentity--5/27/63 to 7/6/63 (36)
35)The Sweetheart Superman Forgot----7/8/63 to 8/17/63 (36)
36)Superman, Please Marry Me---------8/19/63 to 9/14/63 (24)

Superman Daily Strips

1)	6423--6470	LL#8	Apr '59	Sm#3
2)	6471--6517	Sm#136	Apr '60	
3)	6518--6554	Ac#266	July'60	
4)	6555--6596	Ac#262	Mar '60	
5)	6597--6646	Ac#256	Sept'59	Sm#3
6)	6647--6690	LL#10	July'59	LL#1
7)	6691--6722	Sm#130	July'59	
8)	6723--6758	Sm#124	Sept'58	Sm#7
9)	6759--6836	Sm#141	Nov '60	
10)	6837--6878	Ac#243	Aug '58	Sm#3
11)	6879--6902	Ac#213	Feb '56	
12)	6903--6926	Ad#277	Oct '60	
13)	6927--6962	Sm#144	July'57	
14)	6963--6992	Sm#147	Aug '61	
15)	6993--7034	LL#24	Apr '61	
16)	7035--7070	LL#26	July'61	
17)	7071--7100	Sm#133	Nov '59	
18)	7101--7142	Sm#126	Jan '59	
19)	7143--7177	Ac#257	Oct '59	
20)	7178--7202	Sm#148	Oct '61	
21)	7203--7231	Ac#248	Jan '59	
22	7232--7262	Sm#151	Feb '62	
23)	7263--7286	Sm#153	May '62	
24)	7287--7316	Sm#117	Nov '57	
25	7317--7334	LL#32	Apr '62	
26	7335--7370	Ac#292	Sept'62	
27)	7371--7400	LL#35	Aug '62	
28	7401--7437	Ac#293	Oct '62	
29	7438--7472	LL#38	Jan '63	
30)	7473--7514	Ad#303	Dec '62	
31)	7515--7544	Sm#161	May '63	
32)	7545--7592	Sm#160	Apr '63	
33)	7593--7622	Ac#301	June'63	
34)	7623--7658	Ac#297	Feb '63	
35)	7659--7694	Sm#165	Nov '63	
36)	7695--7718	LL#45	Nov '63	

(This index was compiled by me with the help of Robert Snyder & Fred Bronson.) This index only covers from 7/13/59 (daily) and ?/?/58 (Sunday) to date, as I do not have info on the older strips. First, I list the title of the story (taken from inside the comic book, as the strips themselves have no titles, and I don't count the title on the comic book cover, unless noted by "ct") and if it has more than one "chapter". Then the date the story started and ended in comic strip form--actually they always end & start on the same day, as the last frame of the last date starts the next story. After that is listed the length of the comic strip story or the number of strips of the story.

On the opposite pg is listed the # of the strip the story started & ended with; the # of the comic book the story is "reprinted" or "redrawn" from, as well as the date of the comic; and finally the number of the Annual the story is in (if it was reprinted in one). Outside of two stories that were in Adventure (Ad), all of them were in either Lois Lane (LL), Action (Ac), or Superman (Sm) comic books. Actually daily strip stories #3 & #4 were published as one story in strip format, but as two stories in comic books; and Sunday strip #30 & #31 was serialized in Action, but really one story in strip form.

Superman Daily Strips (continued)

37) --9/16/63 to 10/12/63 (24)
38)The Great Superman Impersonation--10/14/63 to 11/23/63 (36)
39) --10/25/63 to ( )
40)Man Who Stole Sup's Secret Life--- to ( )
41)Lex Luthor,DP Editor (ct)-------- to ( )
42) -- to 4/4/64 ( )
43) --4/6/64 to 5/16/64 (36)
44)Superman's Sacrifice----------5/18/64 to 6/20/64 (30)
45)The Nightmare Ordeal of Superman--6/22/64 to 7/25/64 (30)
46)Lois Lane's Love Trap----------7/27/64 to 8/22/64 (24)
47)CK's Incredible Delusion, 2 Ch.---8/26/64 to ( )
48) -- to ( )
49) -- to ( )
50) -- to ( )
51) -- to ( )
52) -- to ( )
53) -- to ( )
54) -- to ( )
55) -- to ( )
56) -- to ( )
57) -- to ( )
58) -- to ( )
59) -- to ( )
60) -- to ( )
61) -- to ( )
62) -- to ( )
63) -- to ( )
64) -- to ( )
65) -- to ( )
66) -- to ( )
67) -- to ( )
68) -- to ( )
69) -- to ( )
70) -- to ( )

Daily Strips (cont.)

37)	7719--7742	#	
38)	7743--7778	Ac#306	Nov '63
39)	7779--	#	
40)	--	Sm#169	May '64
41)	--	Sm#168	Apr '64
42)	--7892	#	
43)	7893--7928	#	
44)	7929--7958	Sm#171	Aug '64
45)	7959--7988	Sm#171	Aug '64
46)	7989--8012	LL#52	Oct '64
47)	8013--	Sm#174	Jan '65
48)	--	#	
49)	--	#	
50)	--	#	
51)	--	#	
52)	--	#	
53)	--	#	
54)	--	#	
55)	--	#	
56)	--	#	
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65)	--	#	
66)	--	#	
67)	--	#	
68)	--	#	
69)	--	#	
70)	--	#	

I believe the daily Superman strip started in January of 1939 & the Sundaystrip on 12/31/39. Most newspapers do not publish the complete Sunday, or even daily, Superman strip! The complete Sunday strip contains 3 rows of frames in a half pg format, & a lot of papers publish a 1/3 pg size, leaving out the top row of frames altogether! Therefore the 1/3 pg size is really an incomplete strip. Some papers have a full pg tabloid size and this is usually complete at least (the tabloid Tarzan is always incomplete, as the second frame is always left out). A lot of papers also leave out the bottom part of the daily strips so they can get more strips on one pg & these can also be considered incomplete.

The strip was and is distributed by the Mc Clure Syndicate. I know Curt Swan and Wayne Boring are two of the artists who have worked/are working on the strips. Can anyone give me a correct listing of who drew what strips from #1 on up? And who wrote them? Did the creators of Superman (Joe Shuster & Jerry Siegel) ever work on the comic strip? Does anyone know if all Superman strips were redrawn versions of comic book stories? If so, I wonder if there's anyone who could index them all (he'd have to have access to all the old strips & comic books)!

Superman Strip Index---Sunday

1) Sup Duels the Futuremen, 2 Ch.----		to	( )
2) Superman's Undersea Exile---------		to 2/8/59	( )
3) The Ghost of Lois Lane----------	2/15/59	to 5/10/59	(13)
4) Queen For A Day----------	5/17/59	to 8/16/59	(14)
5) Lois Lane's Kiss of Death---------	8/23/59	to 10/11/59	(8)
6) Superman Joins the Army----------	10/18/59	to 12/20/59	(10)
7) Superman's Mermaid Sweetheart-----	12/27/59	to 5/1/60	(19)
8) The Kryptonite Girl----------	5/8/60	to 6/26/60	(8)
9) The Creature of 1000 Disguises----	7/3/60	to 9/18/60	(12)
10) The Fattest Girl in Metropolis---	9/25/60	to 11/13/60	(8)
11) Superman's Black Magic----------	11/20/60	to 12/25/60	(6)
12) The Jolly Jailhouse----------	1/1/61	to 2/19/61	(8)
13) The Man Who Married Lois Lane----	2/26/61	to 4/23/61	(9)
14) Super-Prisoner of Amazon Island--	4/30/61	to 7/23/61	(13)
15) The Secret Indentity of Superman-	7/30/61	to 9/24/61	(9)
16) The Truth Mirror----------	10/1/61	to 12/3/61	(10)
17) The Alien Who Conquered Superman-	12/10/61	to 4/15/62	(19)
18) The Man Who Trained Supermen-----	4/22/62	to 6/17/62	(9)
19) The Super Powers of Perry White--	6/24/62	to 8/26/62	(10)
20) The Super-Genie of Metropolis----	9/2/62	to 9/30/62	(5)
21) Lois Lane Weds Astounding Man----	10/7/62	to 11/18/62	(7)
22) The Invasion of the Super Ants---	11/25/62	to 1/20/63	(9)
23) The World of Mr. Mxyzptlk--------	1/27/63	to 3/17/63	(8)
24) The Super Cop of Metropolis------	3/24/63	to 5/19/63	(9)
25) Superman Under The Green Sun-----	5/26/63	to 9/15/63	(16)
26) Showdown Between Lut.& Sup,2 Ch.-	9/22/63	to 12/22/63	(14)
27) The Interplanetary Olympics------	12/29/63	to 3/1/64	(10)
28) When LL Became Cinderella(ct)3Ch-	3/8/64	to 8/16/64	(24)
29) The Curse of Magic----------	8/23/64	to 9/27/64	(6)
30) Superman, King of Earth -- ------	10/4/64	to	( )
31) King Sup vs. Clark Kent, Metallo-		to	( )
32)	--	to	( )
33)	--	to	( )
34)	--	to	( )
35)	--	to	( )
36)	--	to	( )

Superman Sunday Strips

1)	--	Sm#128	Apr '59	
2)	--1006	Ac#245	Oct '58	
3)	1007--1019	Sm#129	May '59	
4)	1020--1033	LL#8	Apr '58	
5)	1034--1041	LL#7	Feb '59	LL#2
6)	1042--1051	Sm#133	Nov '59	
7)	1052--1070	Sm#135	Feb '60	
8)	1071--1080	LL#16	Apr '60	LL#2
9)	1081--1092	Ac#234	Nov '57	EG#6
10)	1093--1100	LL#5	Dec '58	Sm#1
11)	1101--1106	Sm#138	July'60	
12)	1107--1114	Sm#139	Aug '60	
13)	1115--1123	Sm#136	Apr '60	LL#2
14)	1124--1136	Ac#235	Dec '57	Sm#3
15)	1137--1145	Sm#145	May '61	
16)	1146--1155	Ac#269	Oct '60	
17)	1156--1174	Ac#		
18)	1175--1183	Sm#151	Feb '62	
19)	1184--1193	Ac#278	July'61	
20)	1194--1198	Sm#157	Nov '62	
21)	1199--1205	LL#18	July'60	Sm#6
22)	1206--1214	Ac#296	Jan '63	
23)	1215--1222	Ac#273	Feb '61	
24)	1223--1231	Sm#160	Apr '63	
25)	1232--1247	Sm#155	Aug '62	
26)	1248--1261	Sm#164	Oct '63	
27)	1262--1271	Ac#304	Sept'63	
28)	1272--1295	LL#48	Apr '64	
29)	1296--1301	Sm#171	Aug '64	
30)	1302--	Ac#311	Apr '64	
31)	--	Ac#312	May '64	
32)	--	#		
33)	--	#		
34)	--	#		
35)	--	#		
36)	--	#		

I've left extra space, to fill in some of the new ones as they come out, on my listing. I'll keep you posted of any new additions I get (especially on the old ones that need filling in, like Sunday #1 and #2, and daily #37), & any of you that care to, can fill in the additional data. This way the listing won't "go out of date" so fast.

Captain Marvel Serial "Cult of the Curse"

CM	date	cha	pgs
#61	5/24/46	1	9
62	6/7/46	2	10
63	July'46	3	8½
64	Aug'46	4	8
65	Sept'46	5	7
66	Oct'46	6	8

Ch.1 "The World's Mightest Mortal Versus the World's Mightest Immortal"

Ch.2 "The Arena of Horror"

Ch.3 "The Arena of Horror"

Ch.4 "Flames of the Magic Fiddle"

Ch.5 "Slaves of the Sea"

Ch.6 "The Battle of the Century"

The above is info on the CM serial in CM comics (comic #, date, # of chapter, & # of pgs of the serial, then title of the chapters). Outside of the great 25 episode serial, "The Monster Society of Evil", in CM#22 (3/26/43) to #46 (May'45), this is the only other serial that I know of in CM comics. In "C of C", Oggar, an evil being 3000 years from ancient Egypt with powers like CM & dressed like Nero, battles CM.

More On Tape Recorders---cont.

Guess what? I've just been drafted! I go in on 12/3/64! As the Army trains all draftees, I'll be in the Army. Unless they decide they can't use me for some reason, I'll be in active for two years and the reserves for four years (no matter how you go in you're always in for 6 years--3 active 3 reserve, 4 active 2 reserve, 6 active 0 reserve, 6 months active 5½ years reserve, etc.). John will keep up our collections, just as I did when he was in the Army (for 71 days! due to poor eyesight, etc., he got out for good after only 71 days!), so please send all letters, fanzines, etc. of mine to John (we always read each others mail anyway). Remember, send John four copies of all comic zines (two for me and two for John, or in some cases two for me and three for John). John will run the House Of Info as usual (tho the activities will have to be cut down, of course), keeping up all our corespondence as much as possible, and ordering all zines, etc., plus he will keep up both our memberships in K-Alpha. John will keep me informed on all the latest news & forword me any important letters or items. I probably won't do much writing in basic, but once I'm settled I will. It sure is a good thing that John got out quick,as otherwise we'd both be in at the same time which would really wreck the H of I!!!

This means we won't be able to buy the recorder for awhile, but as soon as we can we are still going to buy it! I can't garuntee it as I have never seen it, but I doubt very much if you'll find a better recorder for the price than the Norelco 301. I've found another 4 speed, an UHER 8000S disributed by Martel Electronics of Hollywood, and it is a full stereo model, but it is still missing some of the Norelco features (lid doesn't close with 7" reels on, only a 3 digit counter instead of 4, and it has two VU meters but only one record volume control!) and it lists for $420!!' The Norelco is still the best buy as far as I know, especially if you can get it for $140! Carston Studios raised their price (just as I figured they would, as $140 was a real sale price), but it is worth even the higher price. Here are the places I have found the Norelco 301 for sale at:

Carston Studios, 125 E. 88th St., NY 28, NY----------$163.50
Hi-Fidelity Center, 1797 First Ave., NY,NY 10028-----$187.50
Rabsons, 119 W. 57th St., NY 19, NY----------$179.90
Dressners, 1523P Jericho Tkpe., New Hyde Park 8,NY---$168.50
Hi-Fi Corner, 7901 Melrose, Hollywood 46,Calif.------$165.00

All these places have brand new recorders with full warrantys. You can write each one and let them know that you might buy the Norelco 301 and will buy it from the chaepest place & see if any of them will lower their quotes. Which ever one gives you the best deal you can buy it from, or maybe you can find a cheaper or better place to buy it from yourself. Or you could write Carston and ask them if their $139.90 sale price is still effective if you buy it right away. If anyone does buy the Norelco 301 before we do, please write and let us know how it performs at the difierent speeds, etc., so we (or rather John) can pass the info on to other fans via K-A pages.

A CLIPPING FOR YOUR FILES AGENT X

[illegible] from the NEW YORK TIMES, Sunday, Dec. 6, 1964 [illegible] the [illegible] [illegible]. All rights reserved by the N.Y. Times.]

OLD COMIC BOOKS SOAR IN VALUE

Vast Imperials of 1940's Are Now Collector Items

Old 10-cent comic books that tidy parents or their thrown away or sold by the pound weight to the junk dealer are now being sold individually for prices ranging from $2.00 to $25.00.

The old comics, especially those published in the early nineteen-forties, are considered collector's item (sic) and fans of Captain Marvel and [illegible] are finding them at Louis Cohen's bachelor establishment on the fringe of the theatre district between 42nd and 43rd Streets.

Mr. Cohen, 45 years old, the owner of the magazine Store, Inc., says that customers for the old comics include "kooks," nostalgic men in their 20's and 30's, pop artists studying the techniques of early cartoonists and college and university students studying the "social attitudes" of the times that are reflected in them.

According to Mr. Cohen, even some of the cartoonists who originally created the comics visit his store occasionally to purchase their own works. They study them for story content for adaptation to today's society. "Their ideas run dry," Mr. Cohen said.

Many of the comics in stock are still being published but Mr. Cohen looks on them with disdain. "The old comics are like fine wine; they get better with age," he said, then added:

"The creations of the artists mature as society changes. The personality of the artist changes and it reflects in his work."

The most popular comics in the store are old issues of Superman, Captain Marvel, Batman and Robin and comics published during World War II when many of the cartoon heroes "went to war." The price for any of the books in this category is $7.50.

Their covers show the "dirty Jops and Jerries" being "decimated" by such heroes as Spy Smasher, Air Boy and the currently popular Joe Palooka.

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The article contains a 2½" X 3" photo of an unidentified [illegible] at Cohen's store. The caption reads: "Old comic books and other items are sold at Louis Cohen's store on Avenue of the Americas."

Shortly after the appearance of the above article, I received a long distance phone call from Leonard Sloan of the New York TIMES. After a brief interview, I supplied him with the date of the N. Y. Comicon and referred him to Dave Kaler, Con Chairman. New York fans please keep me posted on any developments.

****

LAST MINUTE NEWS ITEM: Tom McGeehan failed his physical, and Comiccon retains another super-hero. The McGeehans are batting 1000.

FOR YOUR RECORD BOOKS From AGENT X

[illegible] THE NEXT CAREER OF COMIC-BOOK ARTIST JOHN BELFI

1939 -- Started at the age of 14 (That's right, fourteen.) Assisted Frank Frollo, one of the early founders of comics, on strips such as: Buck Jones, Lucifer, The Vikings, Super Spy, etc. (FAMOUS FUNNIES Group)
1940 on -- Free lancer. Worked for Jerry Iger, Quality Comics Group. Assisted Jack Cole (Plastic Man) (Black Condor), Reed Crandall (Jet Boat) (Blackhawk), Paul Gustavson (Capt. Midnight) (Human Bomb), Will Eisner and Lou Fine (Spirit, dailies, Sundays, & books)
1946 -- Drew The Heap and Airboy (Hillman Comics Group)
1947 -- Started to assist Dan Barry
1947-48 -- Worked with Mac Raboy (Capt. Marvel Jr.
1948 -- Inker at National Comics on Flash, Green Lantern, Gang Busters, etc. for Lee Elias, Irwin Hasen, Dan Barry, etc.
1950 -- Worked for Harvey Publications on Black Cat, Love, Crime, Western, & Horror comics
-- Worked with Simon & Kirby on Bullseye, etc.
-- Did comic books for Buster Brown Shoe Co., & other commercial comics
1950-52 -- Worked for Magazine Enterpr'ses on Durango Kid (western)
-- Did Straight Arrow daily strip 2 years (Bell Syndicate)
1952-54 -- Worked for Harvey again on misc. strips
1953-54 -- Worked for Biro-Wood on Daredevil, crime, western, love
1955 -- Moved to Rockland County -- left comic books to become editorial cartoonist, staff cartoonist for a small daily newspaper (5 years)
Present -- Doing free lance comics, commercial art, and art editor and cartoonist for THE ENSIGN magazine
Former member National Cartoonist Society (12 years)

Started collecting original art about 20 years ago

Collection had about 1000 drawings, thousands of comic books, clippings. drawings from 1865 to present, including most well-known daily and Sunday strips, editorial and gag cartoons, comic books, etc.

Hobby -- Boating, owns a 25' cruiser, member United States Power Squadrons--on local, district, and national Squadron offices.

WANT LIST includes syndicated strips, Sunday pages by early Foster, Raymond, Clifford McBride (Napolean), Percy Crosby (Skippy), Katzenjammer Kids, Polly and her Pals, Barney Google, The Gumps, Gaspie & Stubbs, Buzz Sawyer, Tarzan (Rex Mason), early Terry by Caniff, Mutt & Jeff (Fisher), Popeye, Li'l Abner, Joe Palooka, And Toots 'n' Casper. Almost any strip before 1940.

Contact AGENT X if you can fill any of these wants.

COMMENTARY ON FORUM #4 By AGENT X

interest to all K-alphans.

(cont'd.)

While [illegible] for reaction to my [illegible] on the various [illegible] they are liable to become law [illegible] debate.

[illegible] matter of the Academy's name. [illegible] for re-election, it was [illegible] change to name from "[illegible] science" to "[illegible]". Personally, the [illegible] being used as an [illegible], not a [illegible] term "arts and sciences" will [illegible] field. All [illegible] is the [illegible] by [illegible] are. At one time [illegible] objections. [illegible] other wanted the [illegible] of [illegible]. The latter [illegible] I personally am interested [illegible] would like to see [illegible] however, the Academy showed little [illegible] in the [illegible] cartoons, as well as [illegible] support or [illegible] that it would be [illegible] What it, also, is [illegible] enjoyment [illegible] Learn it, I still prefer [illegible] and I hope others will begin to use it, or at least [illegible] However, if [illegible] with the [illegible] I will vote for [illegible] mean something to the public at large.

[illegible] that the Academy publish a newsletter [illegible] I see nothing to be [illegible] accomplished at best be [illegible] vote or subsidies out of the [illegible] a degree of autonomy that any editor [illegible] to, it seems the dues of the [illegible] and [illegible] we have for other projects. If [illegible] can't attend TCs he is not forced [illegible] Incidentally, since [illegible] is counting votes on this motion already, he has my vote AGAINST it.

[illegible] the Academy [illegible] each year [illegible] [illegible]

[illegible] a local club, exists, [illegible] come forward [illegible] sure the Academy will be only too happy to [illegible] proposal, but lacking such a proposal, any action [illegible] Board would be a meaningless gesture. Perhaps, what the Board should do is conduct a competition each year (say, [illegible] early summer) to encourage local groups to bid [illegible] for the following year. It would be great if there [illegible] response, but we shouldn't be too disturbed [illegible] to no one bidding. Since I feel this motion, [illegible] does not reflect the consensus of the Board, [illegible] down until we have had some discussion.

Next, the proposal for an Academy Journal to carry features on all aspects of Academy concerns, and a lengthy letter col. Fine, [illegible] find the soul ready, willing, and able to publish such a journal, and I'll support him as best I can. My idea for [illegible] was supposed to do something like this, but it didn't get off the ground for two reasons: (1) Insufficient number of ready and willing contributors. It seemed that everybody was already too busy working on too many fanzines. You tell me how to get everyone to work together on such a journal, and you can be editor. (smile) (2) My wife fell ill and my spare time for ComCon flew out the window. Now, you couldn't get me to undertake such a project for anything less than a guaranteed income of $1000 a month. I've learned my lesson. As long as Comic Fandom is happy supporting a variety of fanzines rather than a couple of truly top-notch zines, I don't think there is much chance of finding the talent it takes to publish an Academy Journal. However, it won't hurt to raise the idea every once in awhile.

Next, the motion that the Academy approve, promote, and support (except financially) various indexes. A formal motion is unnecessary. I feel all members do what they can as it is, and I appreciate it to the extent of offering reductions in dues for [illegible] that I publish. Members will receive coupons that they can redeem from me. The GUIDEBOOK TO COMIC FANDOM will also carry some useful data for all collectors, and it too will be available at a reasonable price to members. As for Howard Keltner's General Index, I feel that, if it is of such scope and of such general value, [illegible] put so much money of his own into gathering data that he deserves a special plug in the upcoming GUIDEBOOK. If I encourage [illegible] fans to send Howard an S.A.E., perhaps he will be persuaded to publish the data he has gathered. I hope so.

Next, the matter of selecting a Membership Secretary. I believe Paul's selection of quotes from my letter commenting on [illegible] proposal to elect a Membership Secretary left the reader of FAPA confused as to what I was talking about. Let me try to make myself clear. I think the post should be filled by the Ex. Sec'y by appointment from the Ex. Board. This will keep the Ex. Sec. the undisputed head of our organization, and also insure us of having someone who can work well with the Ex. Sec'y. Besides, it is too difficult to elect people to office--especially one involving work. We never get enough candidates to make the process really democratic. Furthermore, if we find a good Membership Sec'y, I propose we keep him awhile. This will help stabilize membership

→

COMMENTARY ON FORUM #4 By AGENT X

procedures for awhile and will give the Academy a much-needed permanent address. If you support my amendment, please inform Paul, because otherwise, we'll be stuck with having to elect another officer.

Also, if you support my amendment to Paul's Library proposal, I wish you'd let him know. Paul wants only those fanzines (contributed, of course) that are submitted to the Academy's permanent fanzine library to be eligible for nomination in the ALLEY POLL. I oppose this condition for several reasons: (1) Why should such a provision be a condition? No reason has been given for this arbitrary exclusion, as far as I can see. (2) The Executive Board is sufficiently skilled in judgment to eliminate fanzines from consideration; it doesn't need a rule. (3) How is a member of the Ex. Board going to make his nominations anyway--by selecting from those fanzines submitted to the Library, or by selecting from those fanzines he has happened to see? The latter, naturally. What the Sec'y lists as being eligible will not be nearly as important as what he himself has seen. I have the feeling that the Sec'y is trying to get support for his Library project by ignoring this condition on fanzines that want to be eligible in the Alley Poll. What about the faned who reserves the right not to submit a free copy of his zine to the library, perhaps on the grounds that it will undercut his own sales? In my opinion, he has every right to consideration in the Alley Poll anyway. Hence, my amendment removing this restriction from Paul's otherwise excellent library proposal. I would appreciate your support for this amendment.

Now, I come to Ed Lahmann's proposal to scrap the present method of balloting in the Alley Poll in favor of having a committee of fans make the awards. I can only say that to follow his suggestion would lead to revolution, and we would be, in effect, saying that our fans can't exercise critical judgment. Maybe I don't always agree with the results of the Poll, but I have faith that this process is the best way to help us all to develop critical awareness. If I really thought there was the slightest chance that Ed's proposal would pass, I'd say a lot more, but I really think it is unnecessary, because I'm confidant that he is in the minority--the very small minority. I also strongly oppose changing the titles of those categories where we elect the "Best Editor," "Best Writer," and "Best Artist." I want fans to select who they believe to be the best, not who happens to be their favorite. I can only hope that they will, in all honesty, do just that. On the other hand, there are certain categories, such as "Favorite Strip" where I feel that nothing is lost in conducting a popularity contest. That's all we want to find out anyway--which strip is most popular with the fans. Having been involved with the Alley Poll every year, in one capacity or another, I know it will never be possible to please everybody. Consequently, I prefer not to legislate about the form of the ballot. Let's leave it up to the good judgment of the Ex. Sec'y each year to follow tradition and the consensus of fan opinion as he senses it. In this respect, I feel that Paul did an excellent job this year and deserves our heartfelt thanks. It is not an easy job reconciling everyone's opinions.

This is AGENT X finally signing off. Happy New Year.

MARVEL
MYSTERY
COMICS
10¢
All that stood between the NAZI HORDE and world conquest was the HUMAN TORCH!
SUB-MARINER
THE ANGEL
KA-ZAR
AND OTHERS

Hello fellow Capa-Alphan's !! Here are a few comments and questions for you. In the future I hope to give you some information on some of the rarer TIMELY comics such as RED RAVEN #1 and some more cover reproes if you like this one. My Dad has one of the newer XEROX type copiers and I think I may be able to slip the whole comic into the machines and get perfect reproductions of the cover,minus the color. If the comic won't fit into the machine,you will just have to get along with my tracing of the cover.

Does anyone happen to know if ALL ACES,ANGEL,and,FIERY MASK were ever published by TIMELY? I have seen ads for ANGEL and FIERY MASK in some of my early TIMELY's and I read in R.B. SPECIAL#1 that an ALL ACES comic might have been printed. If you have information on any of these,please write me and I would be glad to print the information.

I have run into some trouble with certain advertisers. They may have two or more comics for sale at $10.00 (as an example). I will send the advertiser the money;he will write back saying that the $10.00 will by only one of the comics I had expected to get. No where in his ad is there any statement saying the comics are priced per one!! No where is there an"apiece sign" !! I have two suggestions that could help remedy this matter.

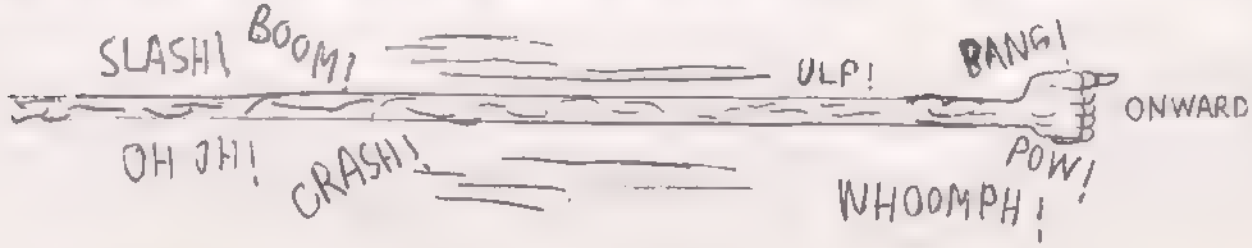
(1) Have the editors of the ad zines print a statement in every issue saying all comics in that issue are priced per one except when it is otherwise noted.

(2) Advertisers be more careful;be sure to put an apiece sign where it belongs or have a statement in your ad.

If you don't mind getting your comics bent or you can afford to buy an extra copy, MARVEL comic subscriptions are just the thing. Your comics always come one or two weeks early. Most of the time I get IRON-MAN-CAP, THOR,GIANT MAN-HULK,and STRANGE TALES up to three weeks early.

Most of the comic zines are not using their resources to the fullest. It seems that each issue the zine will introduce an entirely new character. The origon may be good and the hero may have good possibilities but the writer artist and editor don't utilize these possibilities. The new character will just sit around while other new characters are being introduced. Each of these characters may have good possibilities BUT as I said none of these possibilities are used. Now on to what should be done about this.

The writer and artist should stick with what they feel is a fairly decent character for a few issues and try to develop him. First off, give the character a few emotions. You don't have to go as far as Peter Parker's private (?) life but make him act a little realistic so that he isn't just a manipulated puppet like the members of the J.L.A.. On to the next step. Inject more action into the strips. Don't always have the hero fight the villain with Thought Waves,Lightning Bolts, Whirlwinds ect.. The above are all right sometimes,BUT these GOD bestowed things on my hands called fists can still provide a lot of action. I not asking for a MARVEL type comic but I'd just like to see something from the writers and artists that is near worth the paper it is printed on.



Some of the other comic zines should vary their material and try their best to come up with something like FANTASY ILLUSTRATED. My hat goes off to Bill Spicer for this masterpiece. Two issues of this have come out so far and if you don't get it,getit!!

Here is a little bit about the distributing in our area(Tucson,Ariz.). Most of the time the comics come in on Monday but are not put out till Tuesday. They say every cloud has a silver lining and mine is knowing a desk clerk at Encanto Drug Store who opens the comics for me on Monday. Very rarely do we ever get comics in on Thursday.

There are two newsstands in the middle of town,where I don't get to very often. They are,Scott Street Nesstand and Crescent Smoke Shop.

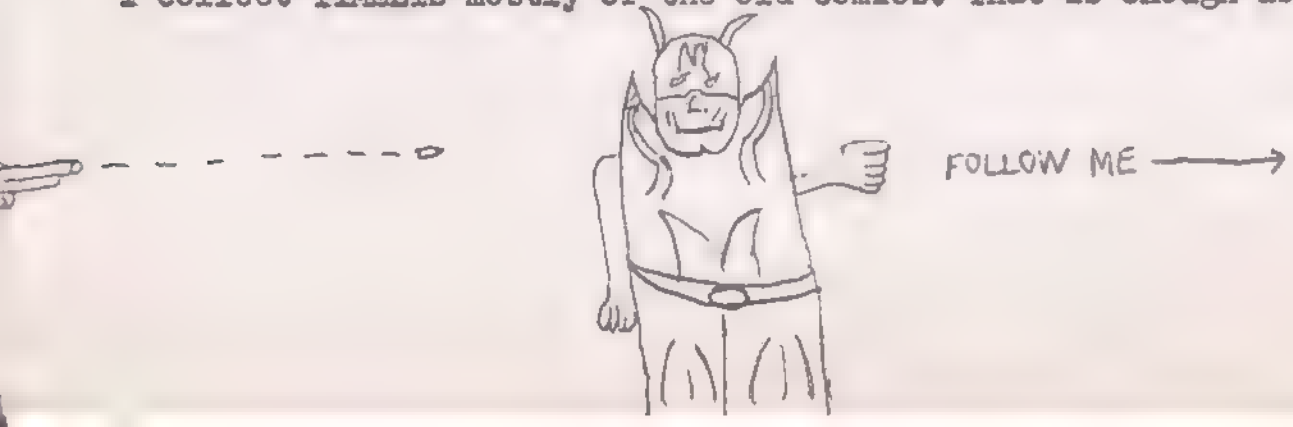
We get all the comics that are published by MARVEL,D.C.,GOLD KEY,CHARLTON, and DELL (I forgot A.C.G.).As for magazines we get almost all the magazines that are published nationwide. That includes all the spicy ones from across the border. We do miss quite a few of the mags I like to read,such as, SCREEN THRILLS,SPACEMAN,CREEPY,and MONSTER WORLD. We just started to recieve CASTLE of FRANKENSTEIN very recently. We used to get FANTASTIC MONSTERS but we don't anymore. I don't know if this is because F.M. stopped publishing or distributing just doesn't reach us anymore. The only moster mags we do get are FAMOUS MONSTERS and CASTLE of FRANKENSTEIN. I forgot to mention that we get all the Mexican reprints of the American comics(for more info about obtaining these see my ad on the next page).

Thenext thing on the agenda is something about myself. On the date of June 8,1951 something happened and I was born. That leaves me at being 13 years of age. I want to tell you right now that I couldn't care less that I was born under the sign of Gemini.

I have a rather cooky nature(if thats what you could call it). I have been known to go whooping through the house at almost any unexpected time. Or I will be playing my Beatle records quite loud(who doesn't)which the neighbors (who are very close because we live in apartments) don't like very much. Whenever I feel good I like to go out and play a good game of Football and when no one is available I like to go roll and jump in the grass.If you get the Idea I might be a little bit of a nut,you are awarded a silver star.

I have been told by my teachers and other people that I am mature beyond my years. I do well in school attaining a little above a two average almost every grading period and I am very smart in Math where we are working on an advanced book. I like school,people,pets and almost anything you can think of. Segregation is one thing that I am entirely apposed to.

I started collecting comics about five years ago. I later heard of the ROCKET'S BLAST in one of the earlier FANTASTIC FOUR'S and immediately wrote to G.B. LOVE.I got a reply but didn't send for a subscription to the R.B. until I got my paper routeand had some money to spend. MARVEL'S are my favorite comics. My favorite character is CAPTAIN AMERICA of old and new. I collect TIMELYS mostly of the old comics. That is enough about me!!



KID STUFF?

Al Kuhfeld

Comics are often said to be childish insults to the intelligence. In large part this is true--but let us examine the indictment more carefully. First off, just what is a comic book? Let's leave out things like CREEPY and DRAG CARTOONS, and even borderline cases such as the recent Lyndon Johnson and Barry Goldwater "comics". No, when I say "comic book" I mean comic book, no frills and fuzzies about it; SUPERMAN, SGT. FURY, MILLIE THE MODEL, or SUGAR AND SPIKE.

So what's a comic book? A small magazine telling a story with brightly-colored pictures, produced and sold as cheaply as possible for the sole purpose of putting money into the coffers of the company stockholders. And this means that profit is the first consideration. Sales are nice, they make for safety--but if it costs too much for enough quality to improve sales, that quality has to go. A company makes about 3¢ per comic (that's probably way too much, but I haven't the exact figures). Now let us imagine they find an artist who'll work for five dollars a page more and turn their comic into a great work of art. If the publishers don't think this art will bring at least 3000 new readers to offset the added cost, they will ignore the art and take the greater profit.

And if there is an artist whose work is horrid but who somehow drags in lots of sales through black magic and/or pacts with Satan--pay him twenty a page more, he's worth it, and have him illustrating everything he can and sixteen men with black snake whips standing behind the other sixteen artists to make sure they ruin their styles in the same way.

With writing it is the same. There is nothing intrinsically wrong with the Wonder Woman Family--famous writers have used the "gimmick" of a person meeting him/herself at different ages (Dickens, A Christmas Carol, in case you're a skeptic) and to great effect. But we get a mere herogroup--because that's the way the customers like it. The stories are sick--that's what gets those dollars in. So who's to blame? Those folks at DC are merely trying to earn a living, do we curse them for selling what the customer wants?

"And why shouldn't we blame them?" you may say; "After all, other people buy comics, older people, and why not write for them too?" The truth is, they do write for older people as well. Flash, Hawkman, and the new Batman are much more mature. It simply means that if there is a comic selling well to eight-year-olds, why upgrade it to a mag for teenagers? Why not instead put out another mag for the teeners and have two titles selling well? WONDER WOMAN, LOIS LANE, and half-a-dozen others are an insult to the intelligence of the average ten-year-old. Who cares? They sell--perhaps to eight-year-olds, but they sell--and who cares just who the money comes from as long as it comes? No one age group has a monopoly upon the money supply. Some titles may look childish to the rabid comicfan, but things sold to children are supposed to be childish.

Nonetheless, the basic premise is true. Today's comics are (with rare exceptions such as SPIDERMAN or HAWKS) written for a mental age of fourteen and under. It wasn't always that way. During WWII comics were avidly consumed by soldiers in need of light, quick reading to fill the hurried moments of leisure, requiring little thought and cheap enough to abandon without a qualm if something happened. Comics filled their desires. With the end of the war and the end of the gigantic army--this market vanished into stable, leisured civilian life, and many of the

wartime comics went with it. Later Eisner's SPIRIT, the EC science fiction zines (with their Bradbury adaptetions) and others, were adult in the higher (and sometimes the baser) sense of the word. They were stomped by the CCA, which reduced almost all comics to things your maiden aunt could read.

Perhaps something is wrong with our definition of "adult"? "Adult" books nowadays are often chock full of sex, with violence--physical or mental--for variety. Small wonder that we have no adult comics if we use this criterion! I can't imagine the CCA allowing the word "sex" in a comic even if used in an inquiry after the gender of some unseen character! This is no viable definition of the word, since many truly adult books can be written without sex and violence and many so-called "adult" books in this sense are fit only for mental midgets. Let us redefine our terms: "adult" shall henceforth mean, "dealing with subjects requiring maturity for full comprehension".

And what do we have fitting this definition? It's not entirely empty--MAGNUS, Brothers of the Spear, the recent Luther-Lexer series in SUPERMAN, and occasional issues of other things (notably FIGHTIN' FIVE 30, CAPT. STORM 1, and perhaps the Charlton Tarzan) fit. Excellent as the Marvel series is, it doesn't quite make it. SPIDERMAN is closest to qualifying, but it really aims for an age of 18 or so--and hits. FLASH, the new Batman, and some others are poorer attempts for age 15.

And we note that most of these mature comics are recent! There is yet hope; adults with their relatively unlimited money must be a tempting target to the companies. And while money is the primary condition of editorial life, the men producing the comics have enough pride in their work to choose the higher alternative when it will not cut into profits. If you have hopes of the world of comics eventually rooting out the immature and puerile--forget it. Young children buy comics too--or rather, their parents buy for them--and a toddler can hardly be expected to appreciate the sophistication of MAGNUS, or Peter Parker's onagain-offagain love life. But Wonder Tot! Ah, that's different.

* * *

Ah, the perils of composing on stencil! And yet what else is there to do, for I have this huge empty space to fill and nothing planned to put in it. I had hoped for an illustration to go with this article (even had it all drawn up, sob) but found that whatever skill I once had at drawing on mimeo stencil had departed. Perhaps later there shall be illustrations by electronic stencil; but now it is howling cold and the mimeo store I'd get it done at is far, far away.

And perhaps an apology in advance (decide yourself whether it is needed) for the quality of repro. I bought a mimeo so old that it isn't even listed among the extinct models any more, and it had several parts missing. I've just finished making a replacement for the final one (hopefully) and this shall be my first attempt to use the beastly thing.

Having mentioned earlier the Wonder Woman family, I might mention that I'm quite happy over recent events, in which the old bat got kicked upstairs and the chick took over. I'd much rather the present nebbish stuff go under the title of WONDER GIRL for many reasons. Believe it or not, I was quite fond of the earlier WONDER WOMAN, before Harry G. Peters quit, and it occasionally (understatement) made me sick to see what was going around under the same name of late. And I feel that if their heroine is gonna act like a blasted teenager, she flippin' well ought to be one. The title will still be the only superhero I don't buy regularly, but even so I find the change esthetically pleasing.

HEAVY WATER

NUMBER ONE

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Batman's most dangerous enemy: Mort Weisinger. Salamander Press no. 64.

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Well, hello there. Excuse me for stumbling in on you all out of breath like this, but I just got here. Actually, I'm not entirely sure what's going on; I just want to make sure I'm not left out. You can blame it all on Dan Alderson — he came to a meeting of the Los Angeles Science Fantasy Society a couple of weeks ago with the first two K-a mailings to show them around. Unfortunately, he arrived just as I was leaving, so I didn't have time to do more than skim the mailings and decide that this was indeed something I wanted to get in on, and copy down the basic information of where to write to get aboard. That, and the letter I got from Jerry Bails yesterday welcoming me in, is all I know so far about K-a. So I'm coming in cold, and I hope you'll bear with me while I pick up the fine points of what all's happening.

I'm not a Comics Fan. That is, I haven't been a member of Comics Fandom (up to now), though I've been reading and collecting comics for a few years. In fact, an autobiographical sketch of Me and Comics seems like a good way to ~~fill up space~~ introduce myself to you:

The earliest comics I can recall reading are the Disney and Warner Bros. sort. In fact, I learned to read from having my mother read WALT DISNEY'S COMICS & STORIES to me, as in earlier days children learned to read from following along while Father read a selection from the Bible each evening. I could read by the time I entered school, which proved somewhat of a handicap; Dick and Jane seemed more insipid to me than they must've to most others, after a steady diet of the Donald Duck stories and Mickey Mouse adventure serials in WDC&S. I also recall — the earliest date I can pin down — that when my littlest sister was born (October 14th, 1947; I wasn't quite seven years old yet), and my father took me to the hospital to visit my mother, he bought me an issue of ANIMAL COMICS. I don't recall when I discovered the superheroes, but I do know that my favorite was the Flash, from the moment I found him until he was discontinued. Capt. Marvel was my next favorite, then Green Lantern. There was an old, dark drugstore near my home in those days (long since gone), where I used to stop with my grandmother coming home from Mass every Sunday. While she got something to eat, I'd sneak over to the corner with the comics and read as many as I could until she came over to warn me that I'd ruin my eyes reading in such bad light, and she'd buy me one if I'd just wait until I got out into the sunlight to read it.

While I have clear enough memories of most of the characters — Flash, Dr. Sivana, Dr. Mid-Nite, Ibis the Invincible, and so many others — the specific issues and plots have faded beyond recall. The oldest story I can remember to any full degree is from ALL-STAR; "The Return of Billy the Kid", or some such title — I'll let the collectors supply the exact name, date, and issue number. I do know that this was one of the last

few appearances of the Justice Society of America, and I think it helps explain the reason I never became a big comics collector in my youth: the superheroes were disappearing just as I was beginning to buy and save comics regularly. Aside from SUPERMAN, BATMAN, and such issues of PLASTIC MAN that I could find (all too few), my collection was filled mostly with TOM CORBETT and a few other interplanetary-sf comics, the Disney adventure comics, and a few of the better animal, Western, and detective zines. Somewhere around mid-1954 — POGO had just folded, and there were maybe five or six issues of UNCLE SCROOGE out — I discovered newsstand science fiction magazines and paperbacks in a big way, and from then on, ASTOUNDING SCIENCE FICTION and its cohorts became my favorite reading matter. I stopped buying comics; after a little while, my growing sf collection began crowding me for space, and I traded off or gave away (sigh!) most of what comics and Big Little Books I still had. I kept a few, which I still have — POGO, the three Dell JOHN CARTERs, a couple KING OF THE ROYAL MOUNTEDs, and a few of the best Disney adventures — but DAREDEVIL, STRANGE ADVENTURES, all the SUPERMAN series, etc., all went, along with a lot of miscellany that I no longer recall, and was probably mostly trash. At the time, of course, I thought I was "growing past the comics stage"; science fiction was so much more literate and entrancing than comic books, even the better sf ones such as STRANGE ADVENTURES. I'm still not sorry that I switched my reading time and spending money from comics to science fiction, though I do wish now that I hadn't thrown out my old comics. At any rate, for the next seven or eight years, I almost forgot about comic books completely.

I missed the first resurgence of the superheroes, or I might've rediscovered the comics earlier than I actually did. The fellow who reintroduced me to them was Bruce Pelz. I was in science fiction fandom by then; Los Angeles has a fairly large group of active sf fans -- the Los Angeles Science Fantasy Society meets weekly on Thursdays, with an average attendance of 15 to 40 people — and a lot of us get together still more often for card games, bull sessions, and similar expressions of good fellowship & common interests. Bruce had a large comics collection even then (you should see it now) and I began reading through them, at first as an excursion into nostalgia, looking for some of the old issues I'd had years earlier to see whether they were really any good. Most of them were, I found; Bruce had all of the better superhero comics I remembered, plus a lot more. From the old issues of ALL-STAR and CAPTAIN MARVEL I reread for nostalgia, I went on to still other issues of ALL-STAR and CAPTAIN MARVEL that I was reading for the first time, and I enjoyed them, too. From the old-timers, I went into Bruce's copies of the new superhero comics that had gradually been appearing during the past couple of years -- the new Flash, Green Lantern, and Justice League, the new Superman and Batman (they'd changed a lot over the years, and not for the better, but they were still readable and I wanted to catch up on the changes), and something brand-new that was apparently trying to capitalize on DC's comeback, but wasn't really very good: THE FANTASTIC FOUR.

A couple of months later, I began buying my own comics instead of using Bruce's collection as a library. I liked what I saw; I realized that the comics seemed to be getting better and better, and I figured that if I were ever to start a collection of my own, which seemed a desirable idea, I'd better start soon before the early issues of the new titles were unavailable. Stan Lee now had three or four superheroes going, and his comics improved <u>fast</u>. Julie Schwartz seemed to be trying to bring back the old heroes as fast as he could; the Atom had just gotten his own comic, and Hawkman was coming back for his second round of tryouts. So I began buying comics -- and I'm still buying comics — and if they aren't literarily as good as regular science fiction, they're still eminently enjoyable, and I don't regret a single 12¢-piece I've put into them. (Though I sometimes have second thoughts whenever I see the latest WONDER WOMAN.)

I don't know why I haven't gotten into Comics Fandom before this. I knew about it fairly soon after it appeared; I got some issues of ALTER-EGO and a few other CF fanzines, and I made a couple of trips with Bruce & Dian Pelz (though they weren't married yet) visiting Comics Fans: Ronn Foss and the Triad crew in '62, and Jerry Bails in '63. Several of us LA fans went to the 1962 World Science Fiction Convention masquerade as Justice Society members; you may have seen my photo in ALTER-EGO as the Flash. Why,

then, haven't I gotten into Comics Fandom before this? Possibly it was because I was still getting acquainted with national sf fandom at the time through letters and fanzines; there were enough new names and faces there to keep me busy getting everybody straight. Possibly it was also because, from the aspect of the two fandoms, sf was still much better than comics. Sf fandom is considerably more mature, literate, and social than is Comics Fandom. The sf fanzines are informal and friendly, and usually devoted to expressing the personal opinions of their publishers on many subjects; as most publishing sf fans have been active for several years, their writings are quite literate and enjoyable. The Comics fanzines that I saw (with a few notable exceptions, such as ALTER-EGO, COMIC ART, and FANTASY ILLUSTRATED) were all filled with very serious articles about comics and nothing but comics, checklists and indices that are bibliographically useful but don't make for good reading, and reams of ads for old and new comics at prices I had no intention of paying. (I still don't have much in the way of the old comics, because I'm not interested in them enough to pay what I consider to be fantastically high fees.) The articles were often poorly written and almost illegibly dittoed and most of the amateur comic art was abominably drawn. I have made some slight effort to keep up with the stuff from the skilled Comics Fans — Bails, Foss, Green, Spicer, the Thompsons — but on the whole, CF didn't seem worth the effort it'd take to sift the few good grains from all the chaff. Fortunately, either CF on the whole has improved a lot since I last looked at a general handful of Comics fanzines, or K-a has gathered together the élite of the field. At any rate, from what I saw in Alderson's copies of the first two mailings, I think I should find no complaints about the quality level of K-a.

Incidentally, for the above reason, I'm not very familiar with what's been said in the field, so if I advance some idea in future issues of HEAVY WATER as a startling new concept on my part that somebody else just got through talking about three months ago, I hope you'll tolerate my ignorance while I'm learning the background.

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One of the things I intend doing in HEAVY WATER is reprinting such material touching on the comics field that I've put through my sf fanzines before now. The general reaction of sf fans was, "I guess it's okay if you still like that sort of thing." I'd like to see what you think of it, too. The first of these reprints is the illustration overleaf, which I used as the cover for FANTASY ROTATOR #137 (subtitled CON MUCHOS ARBOLES #3), a fanzine produced for the apa known as the Cult (the guys in hooded robes slicing up the map of Europe). The occasion was the discovery by several of the members of the board game of Diplomacy, which is played on a political map of Europe as of 1914, with the seven major powers of the time — England, France, Austro-Hungary, Germany, Italy, Russia, and the Ottoman Empire -- as the seven players. The precise source for the illustration should be obvious to you all; if you don't know who the characters chained to the wall are, I suggest you go back and retake your Early 20th-century World History. (Except for Turkey; Jack and I couldn't find a good picture of Abdul the Damned.)

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The [London] TIMES LITERARY SUPPLEMENT for Thursday, November 26, 1964, carries a review of a new study titled What Children Think of their Comics, by George H. Pumphrey (Epworth Press, 7/6). As this is concerned entirely with the English comics tabloids, I'm not familiar with any of the material myself, but this review is still interesting reading. The book apparently considers the literary merit of the current crop of comics as compared to past titles, and while it doesn't care much for today's production, it doesn't tear down comics as a whole. Some quotes: "To Mr. Pumphrey's pamphlet we owe our latest information about the state of the market in comics, which have lost readership sharply (Eagle down from 750,000 in 1953 to just over 400,000 in 1962; Rover down from 394,000 to under 200,000; ..." "Wham! is a kind of lower Beano, with a line in quite elaborate anarchy. (In the school strip, the kids are against Super-Sir, and Super-Sir is violently against the headmaster.)" "But Wham! has the most hideous drawing to be encountered in any of these comics, in a strip called Frankie Stein; ..."

NO 137

FANTASY ROTATOR